

NO. 4

FREE 16 PAGE "HISTORY OF HORROR COMICS" by STEVE BISSETTE

\$2.95

GORETM SHRIEK



FREE
COLOR PROMO
& CHECKLIST



MARS ATTACKS
MINI COMIC



WARNING:
Contains disturbing material
and is not intended for children!

I NEVER LIKED
SUNDAY.

MIKEY! COME
TO BREAKFAST,
SON!

I LIKED MY
MOTHER AND
FATHER, AND I
LIKED EATING
BREAKFAST...

... AND I LIKED THE FUNNIES.
BUT I NEVER LIKED SUNDAY.
I **HATE** SUNDAY.


COME ALONG, MICHAEL.

AW... DO I
HAVE TO?

SUNDAY WAS **CHURCH**.

NOW, YOU GO
RIGHT TO SLEEP.
YOUNG MAN, WE
WILL BE HOME
AFTER MASS.

ART &
STORY
© SR
BISSETTE
4/88



HAVE A
GOOD NAP. WE'LL
SAY A PRAYER
FOR YOU.

I WAS TOO YOUNG TO GO
TO CHURCH.


I COULDN'T SIT STILL
THAT LONG.

SO I HAD TO STAY HOME.
ALONE.

FATHER SAID I WAS TOO YOUNG
TO HAVE THE RUN OF THE HOUSE
TO MYSELF...

SO I HAD TO STAY IN THE
DRAWER...
AND **SLEEP.**

SLEEPER

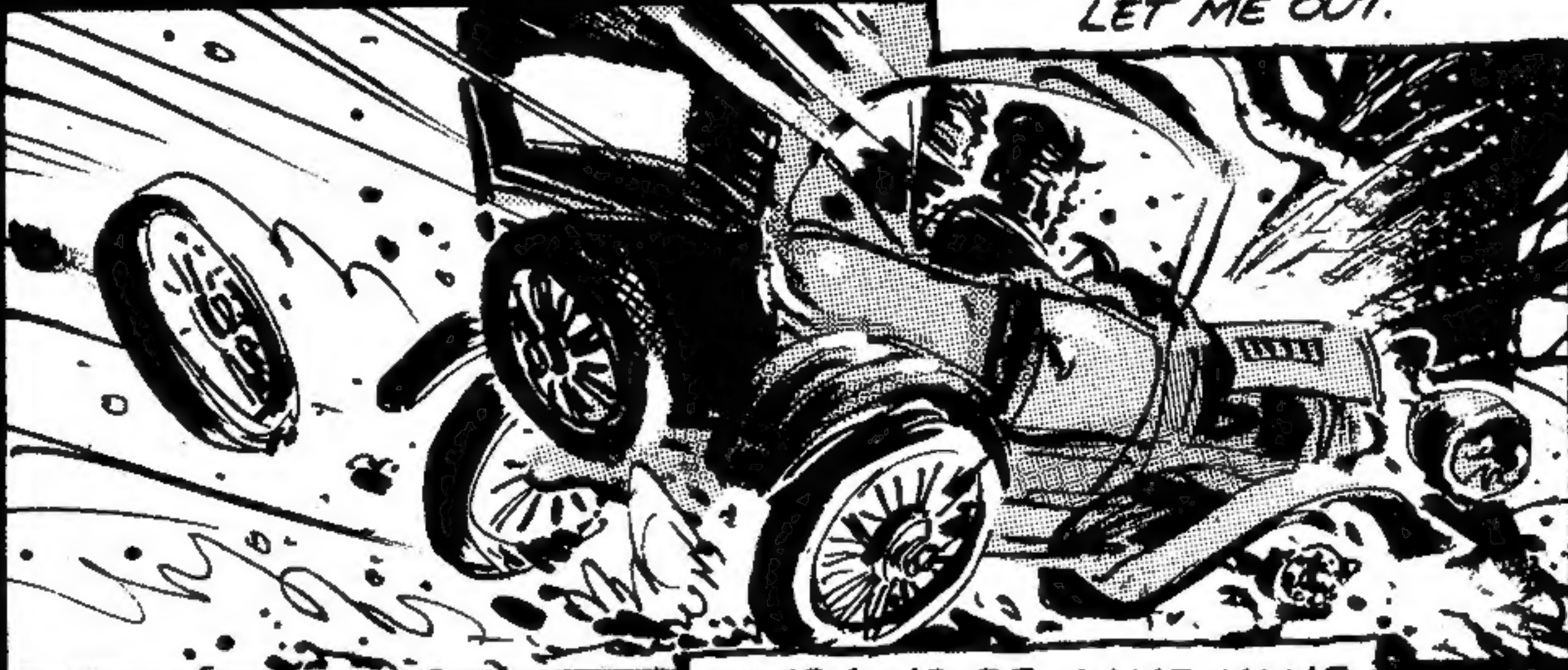


I CURLED UP
AND FATHER
SHUT THE DRAWER.

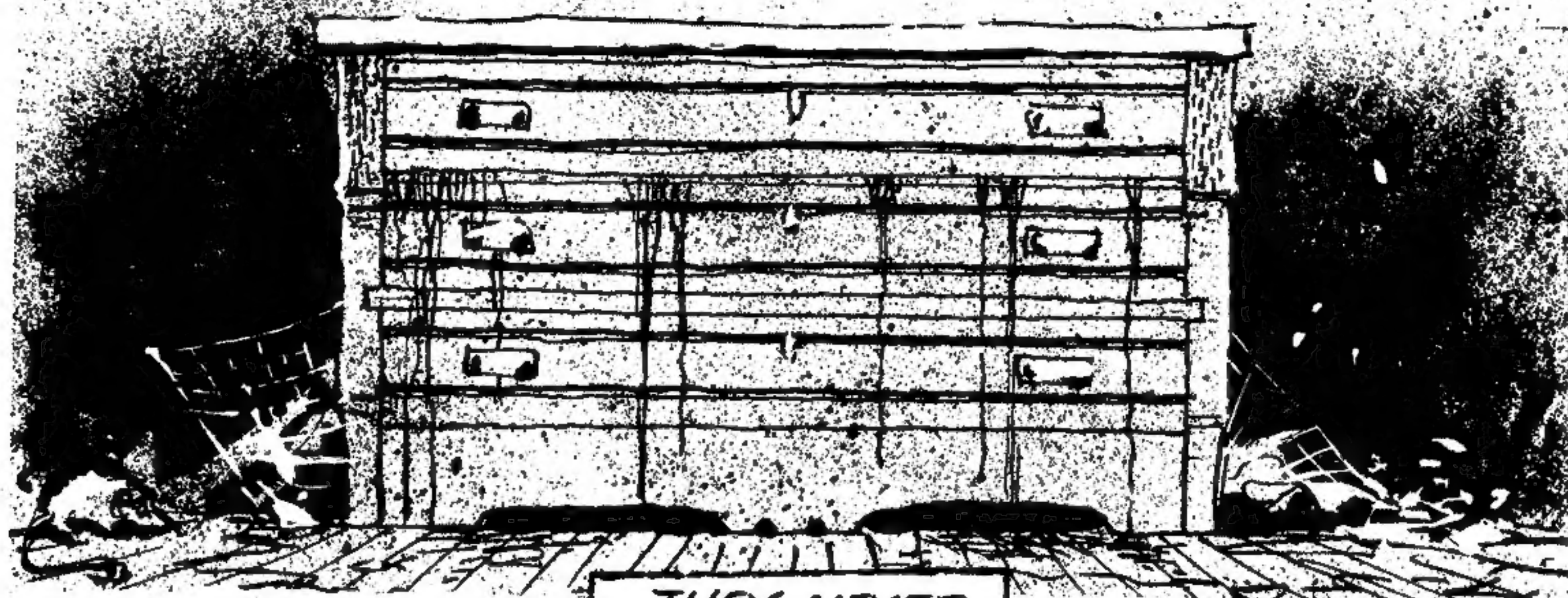
I LISTENED TO
THEM LEAVE.

THEN I CRIED
MYSELF ASLEEP...

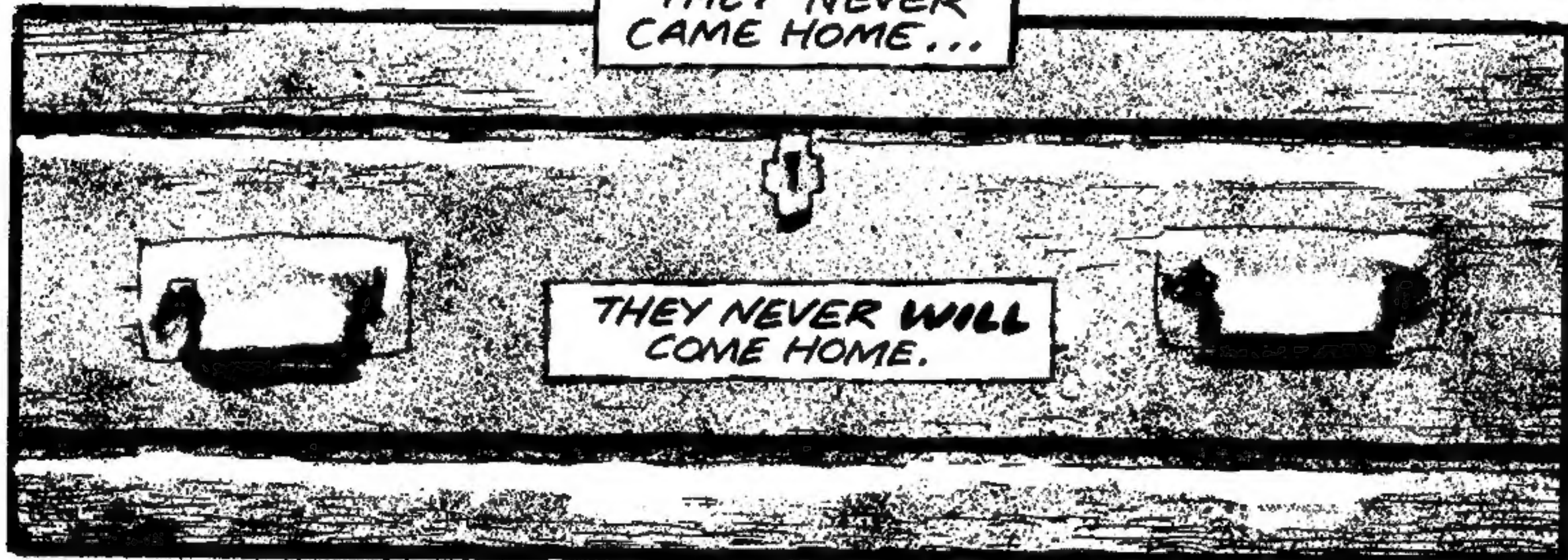
... AND WAITED FOR THEM
TO COME HOME AND
LET ME OUT.



THEY NEVER CAME HOME.



THEY NEVER
CAME HOME...



THEY NEVER WILL
COME HOME.

NEVER, NEVER.

EVER.

I DON'T KNOW **WHY**
MOTHER AND FATHER NEVER
CAME TO LET ME OUT.

ALL I KNOW
IS THE **DARK.**



AND I KNOW
I HATE SUNDAY.



AND **SLEEP.**



AND I KNOW THAT IF
ANY ONE EVER COMES ALONG
AND OPENS THIS DRAWER...



...I'M COMING OUT.



GORETM SHRIEK

NO. 4

COVER

..... Greg Capullo
..... Color/Bruce Spaulding Fuller

SLEEPER

..... Story and Art/Steve Bissette

THIS PAGE

..... Bruce Spaulding Fuller

COLLECTOR'S ITEM

..... Story/Augustus Mattick III
..... Art/Rolf Stark

BORDERS

..... Story/Henry Jansen
..... Art/Greg Capullo

THE MONSTER MAGAZINE CONNECTION

..... Article/Steve Bissette

BONUS PREVIEW FULL COLOR MARS ATTACKS COMIC

CIRCULAR FILE

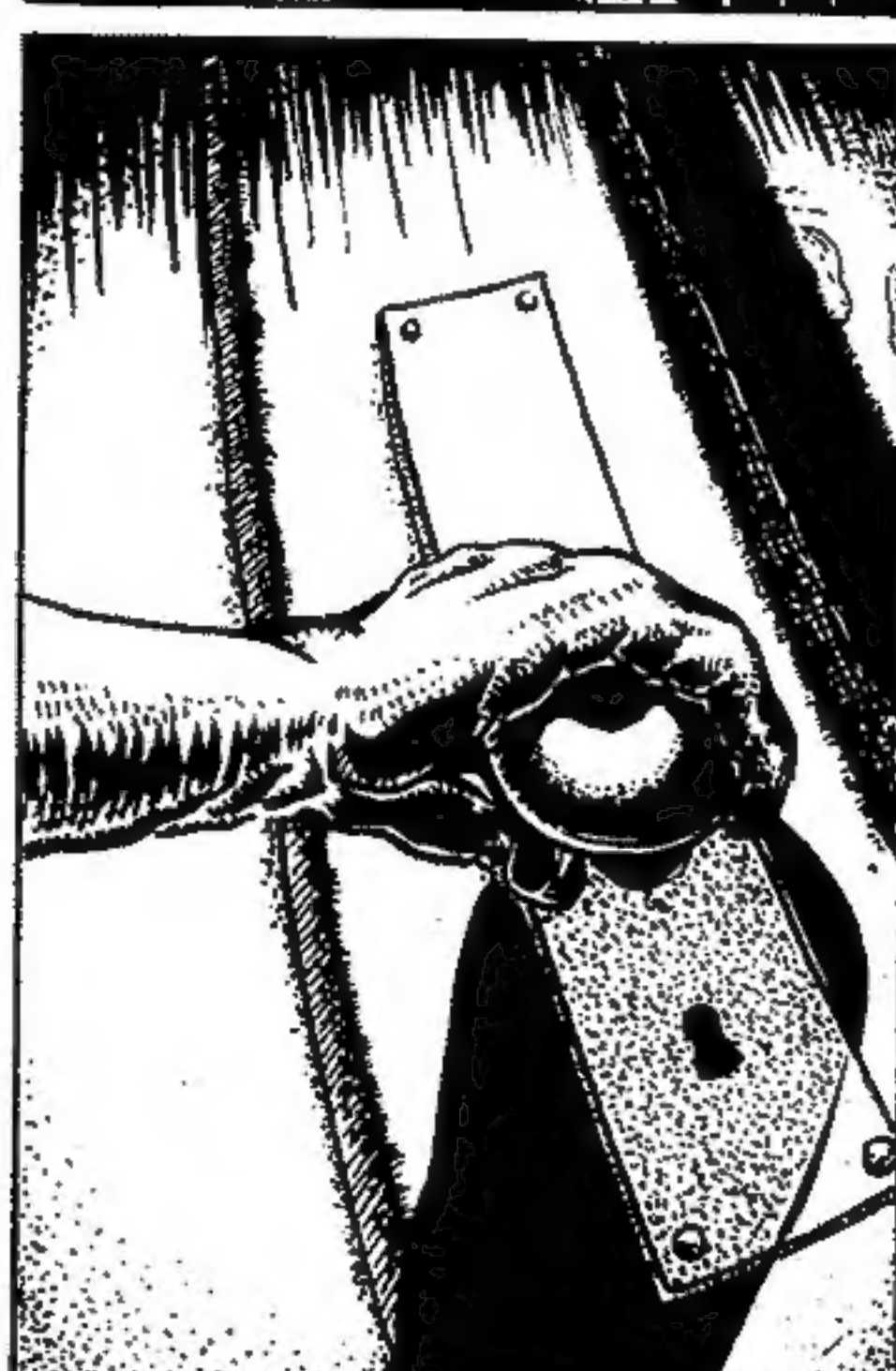
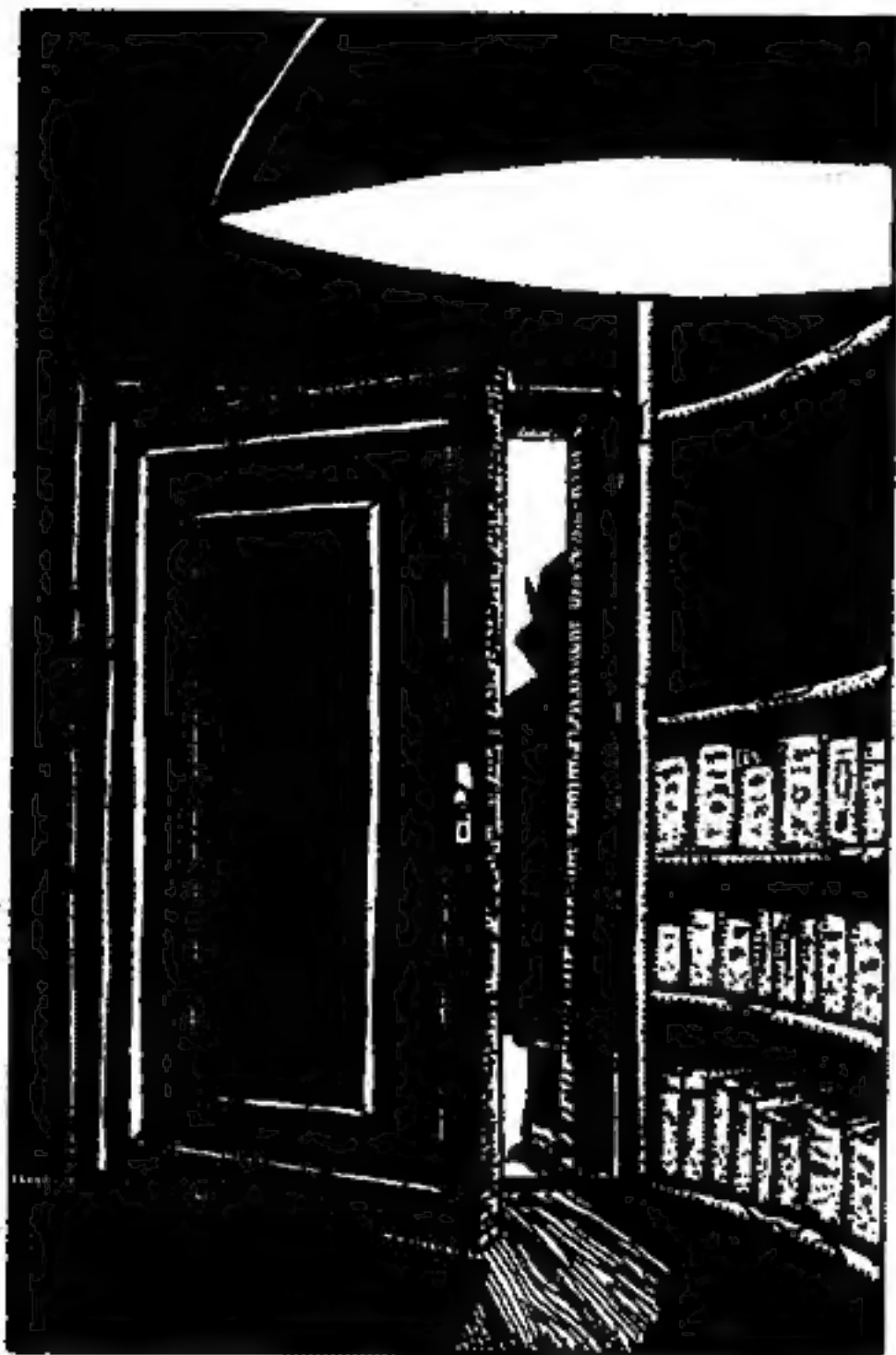
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..... Art/Greg Capullo

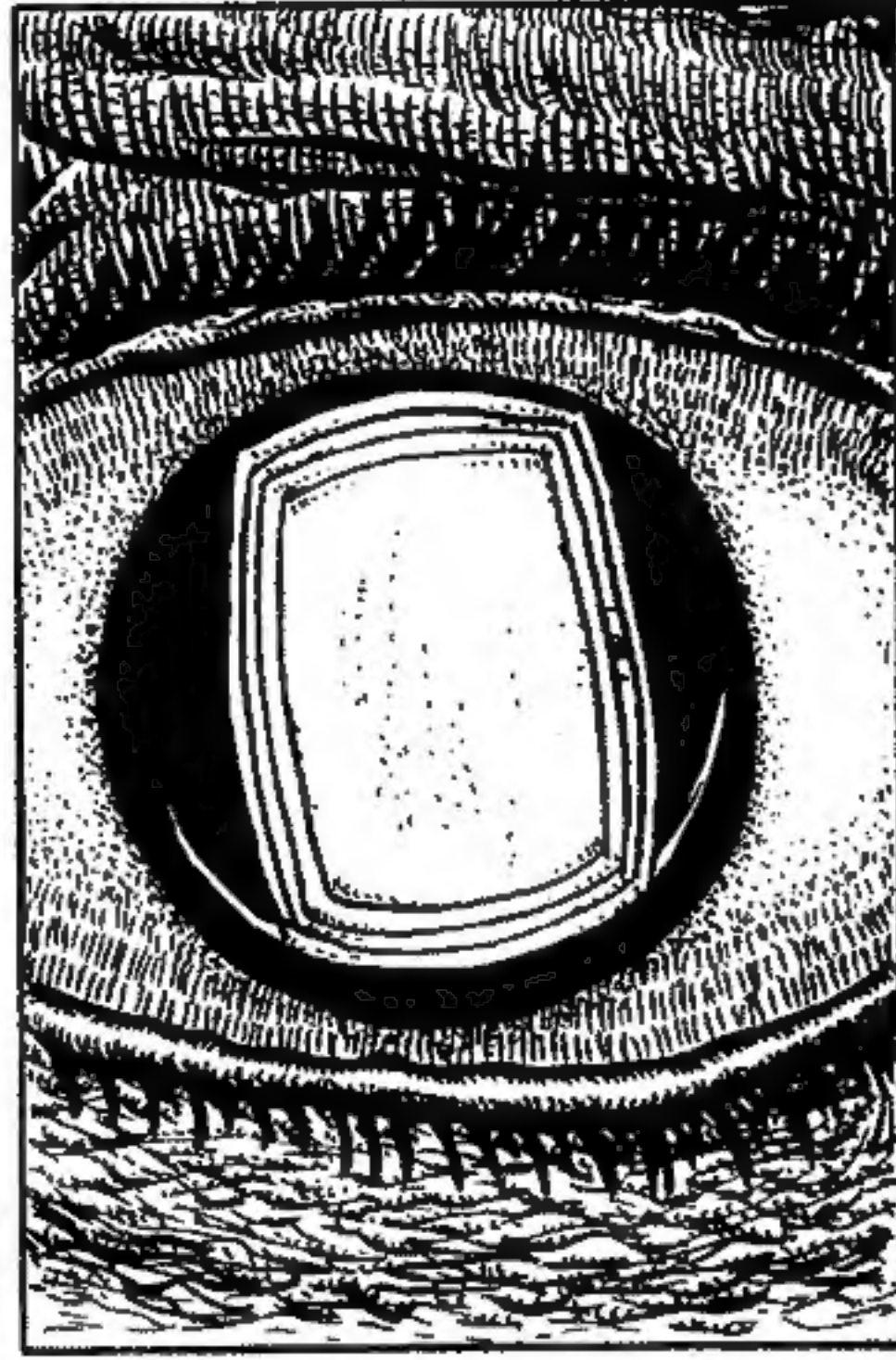
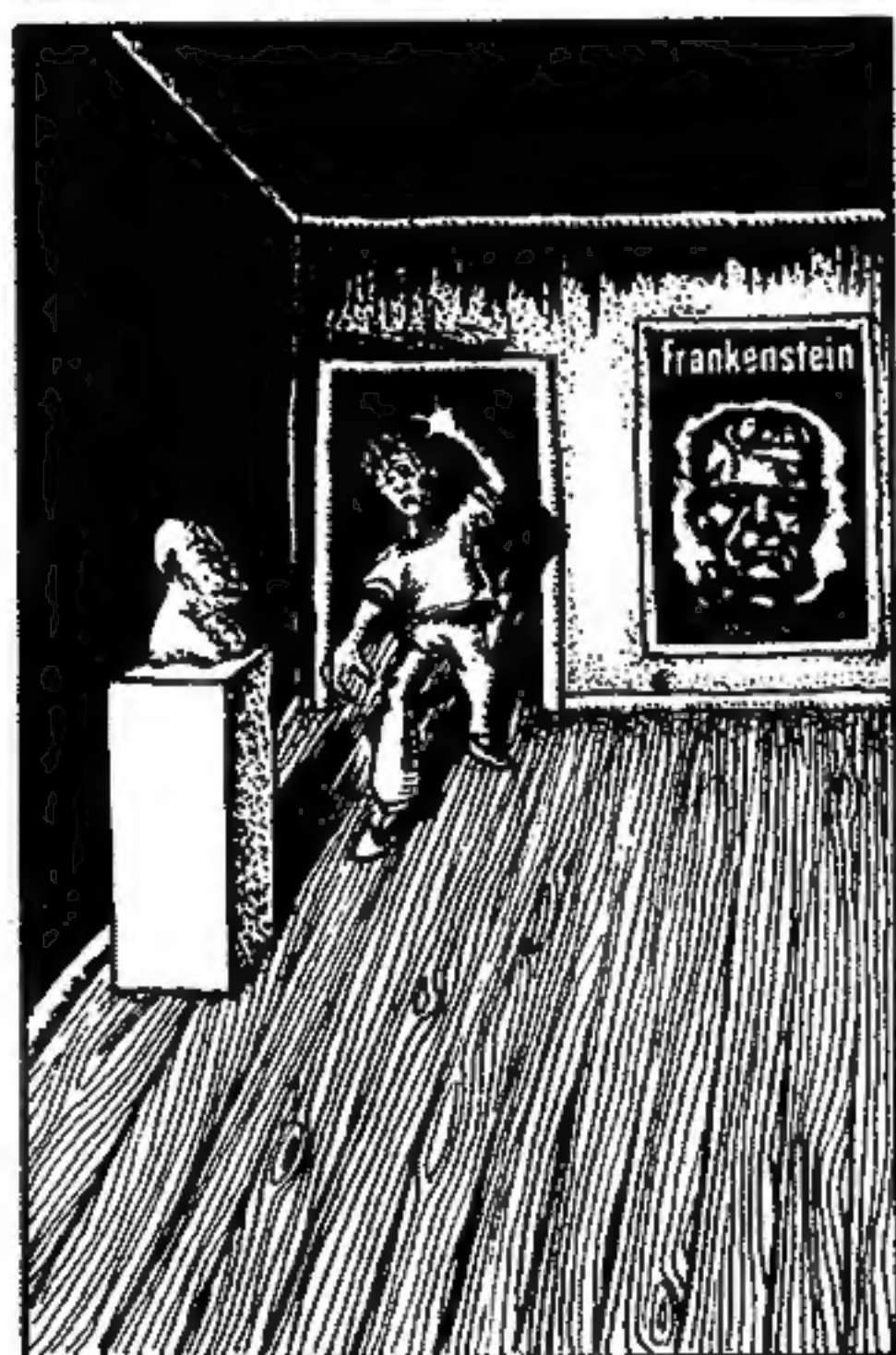
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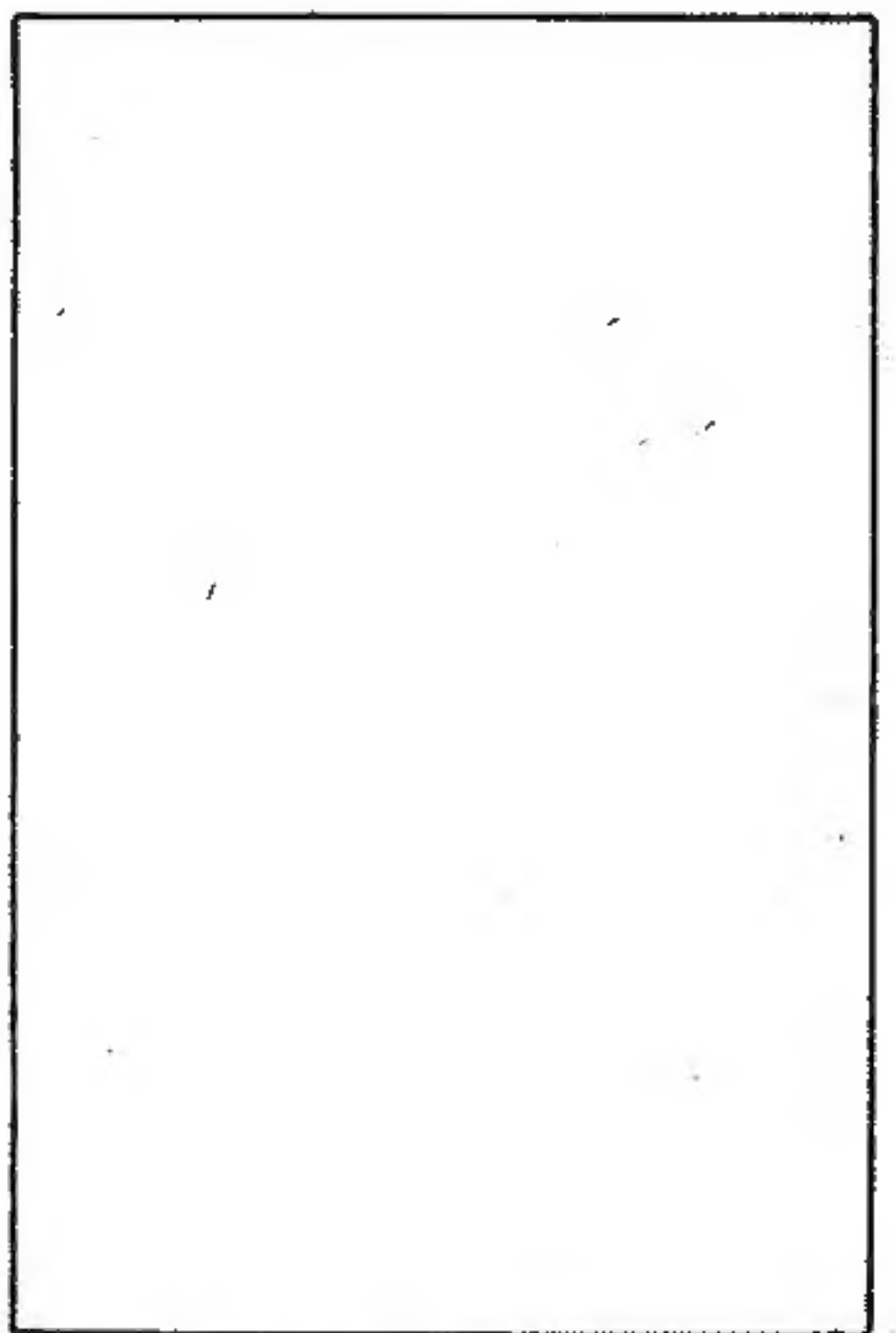
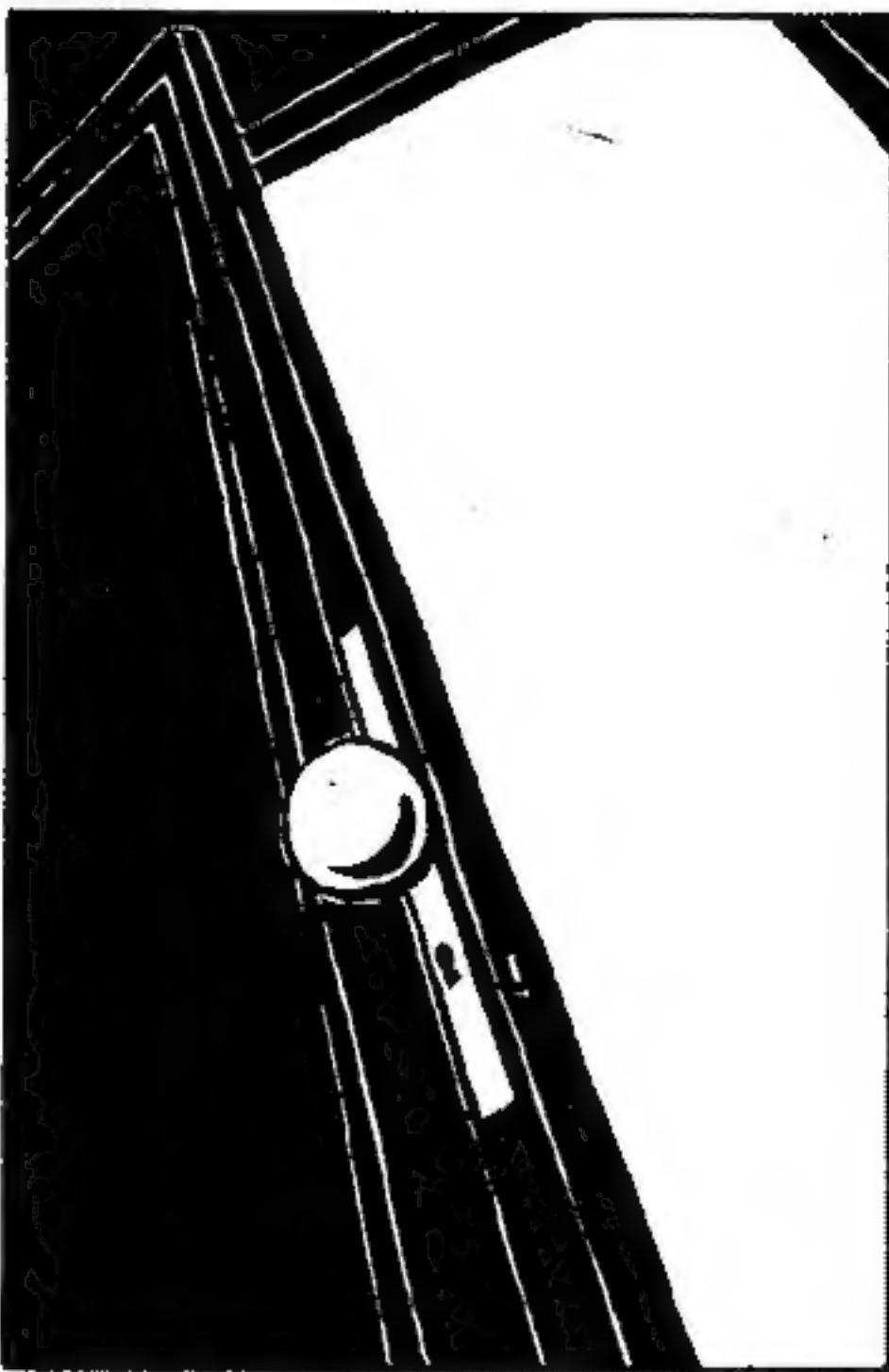
..... Story/Rolf Stark
..... Co-writer/Marlene Stevens
..... Art/Rolf Stark

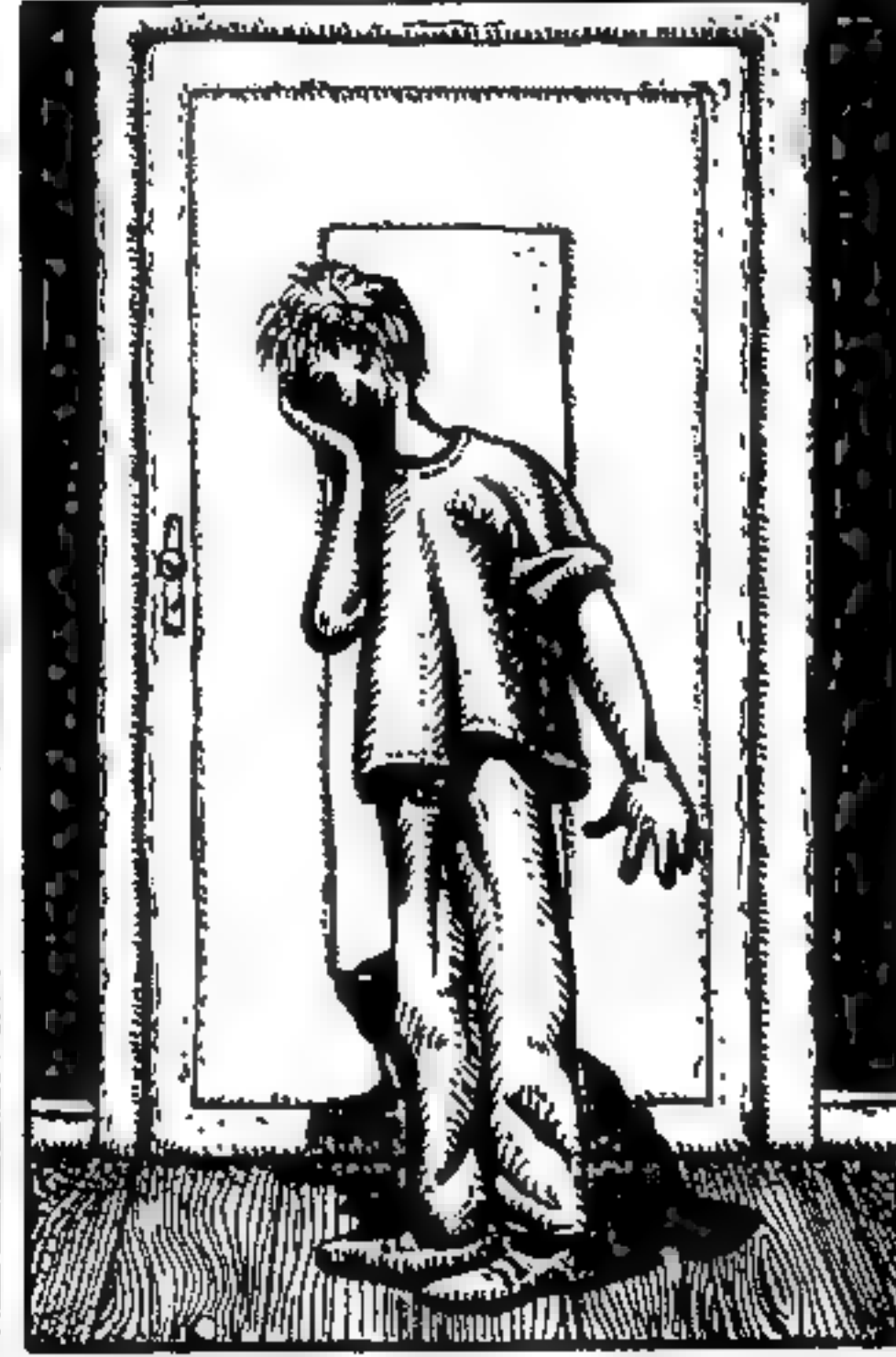
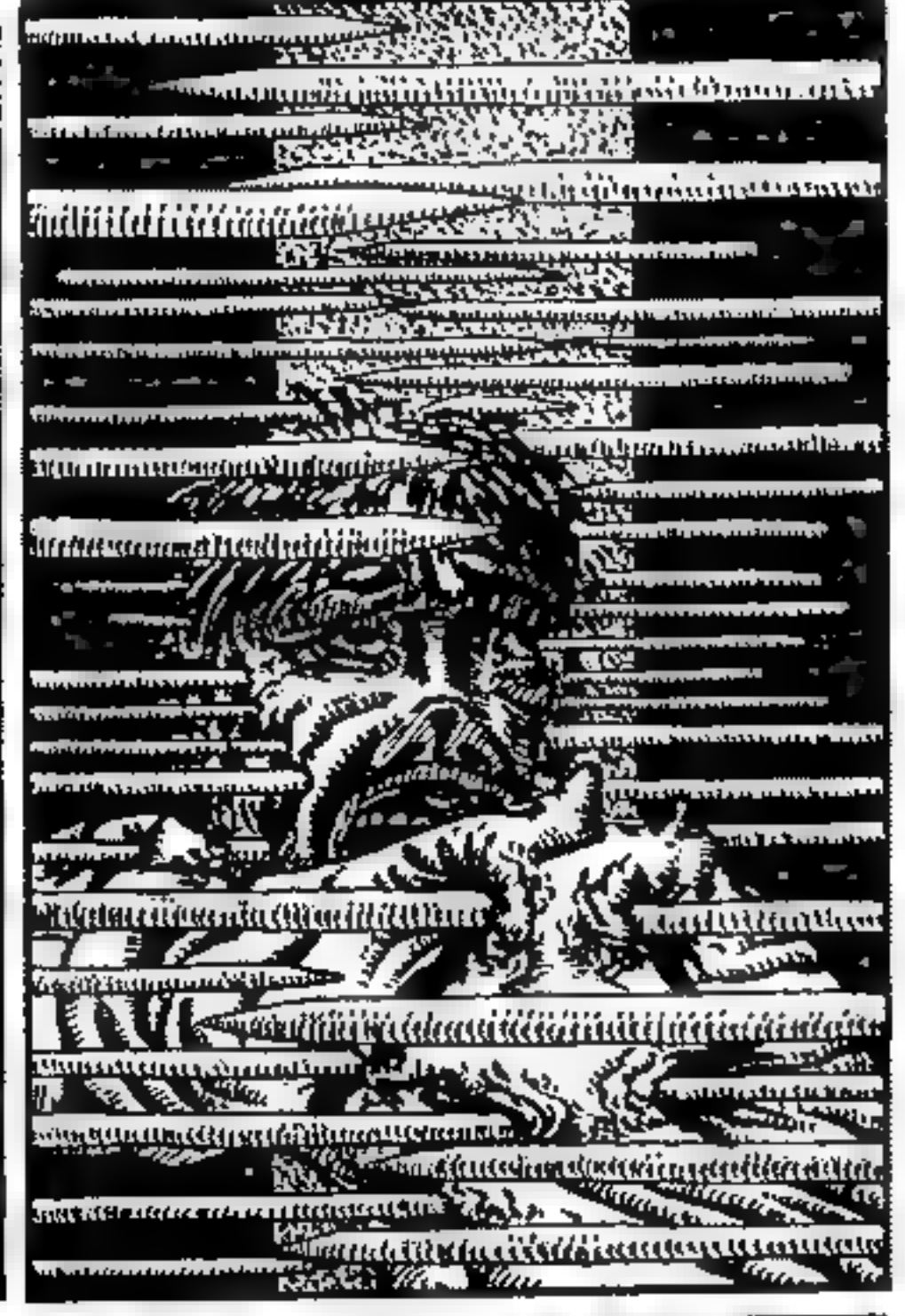
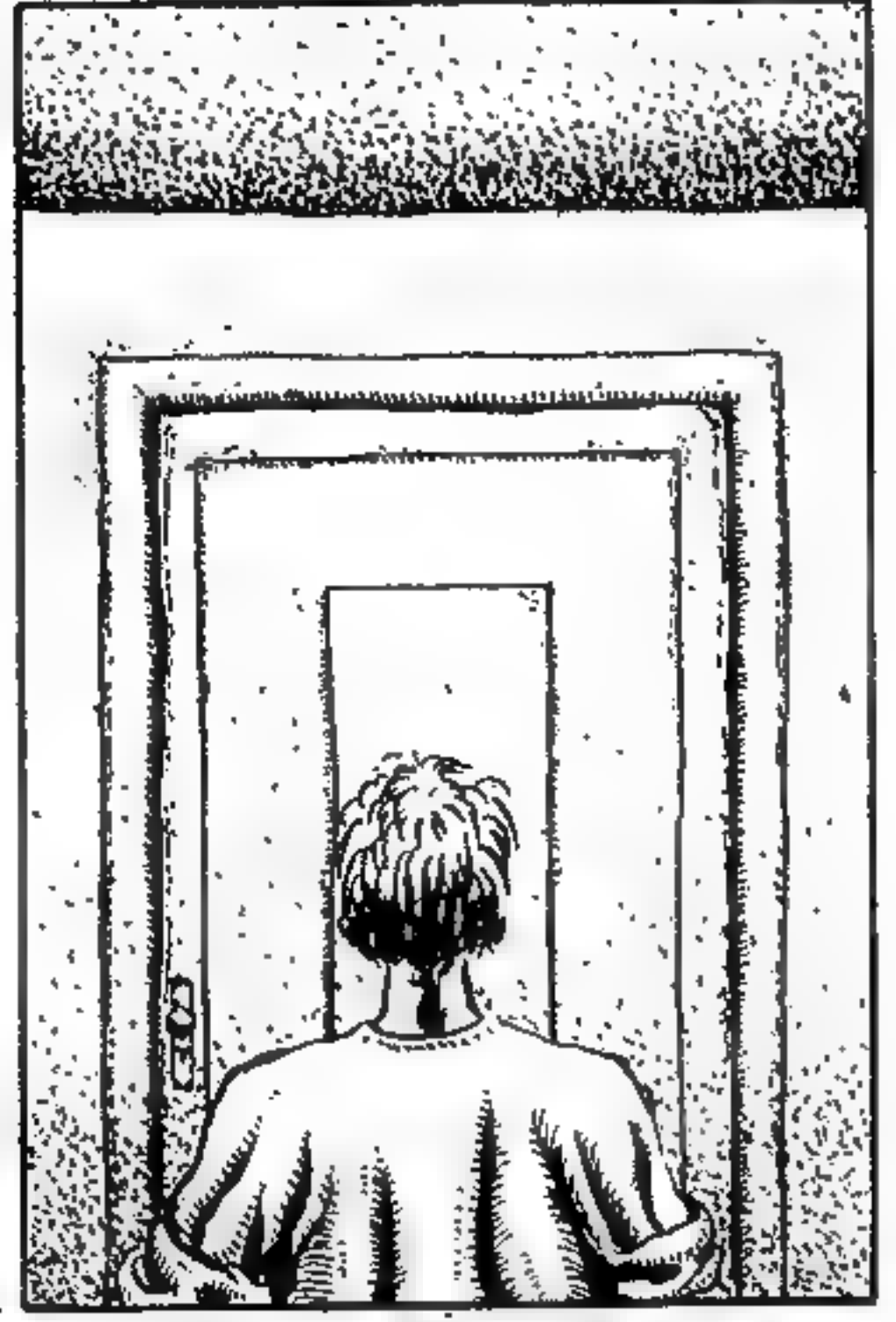
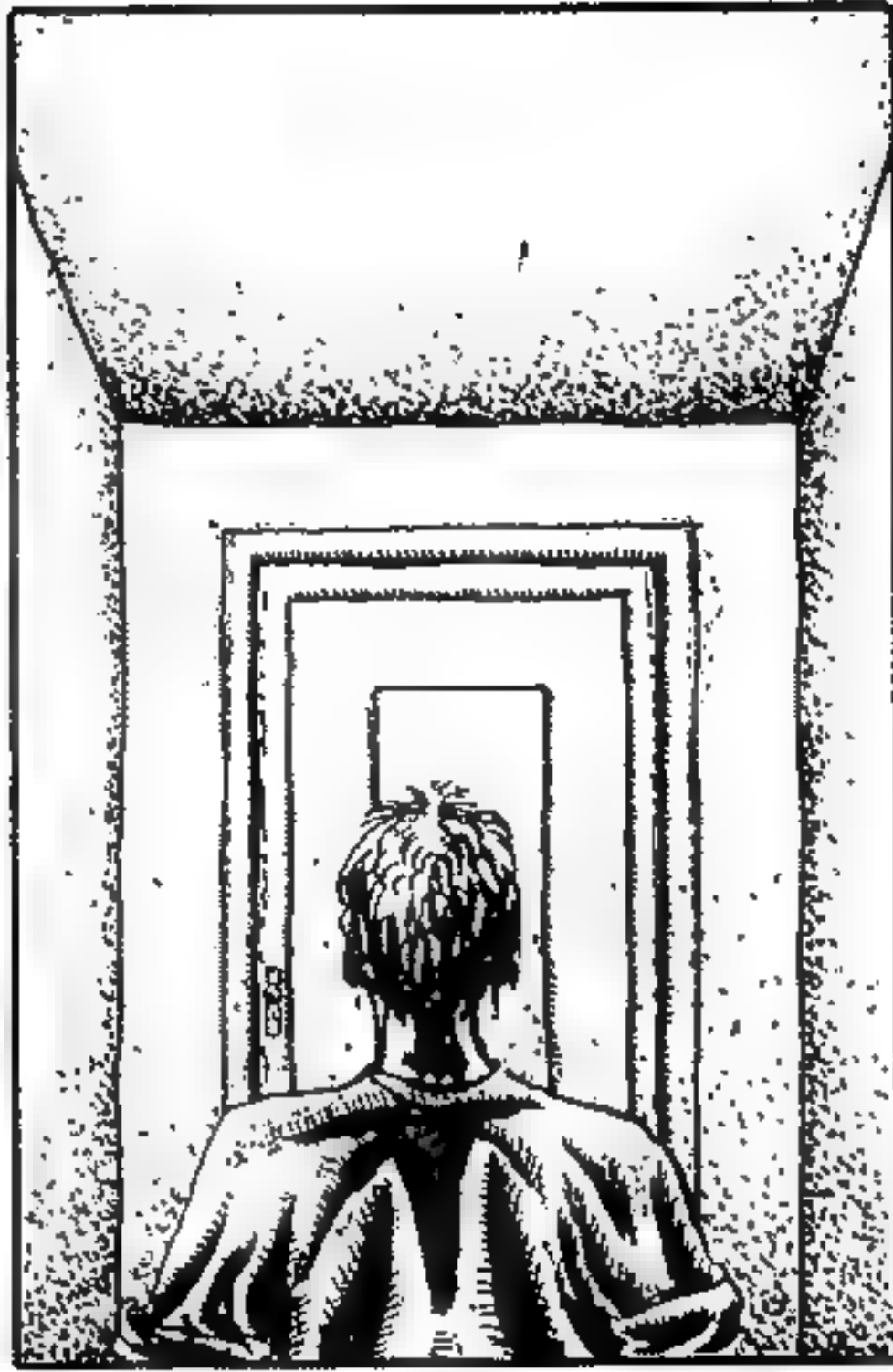
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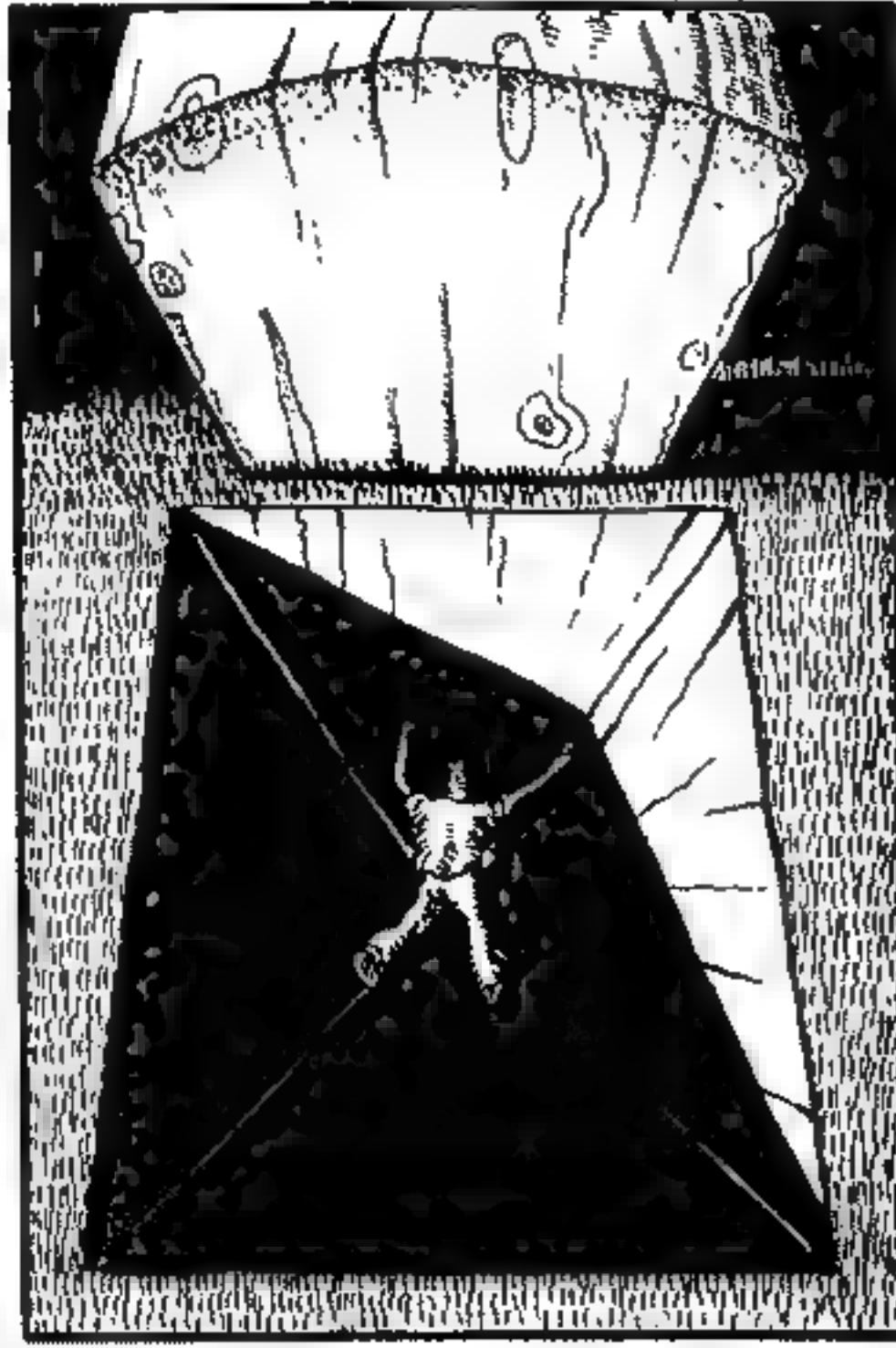














IT IS TIME



TIME



WE GROW IMPATIENT



IT TRULY WINS IN THE END



WE HUNGER



EVE RYTHING



WE NOW CHOOSE OUR LIFE



I WANTED



WE WILL HAVE EVERYTHING



EVERYTHING I LOVED



WE DESIRE



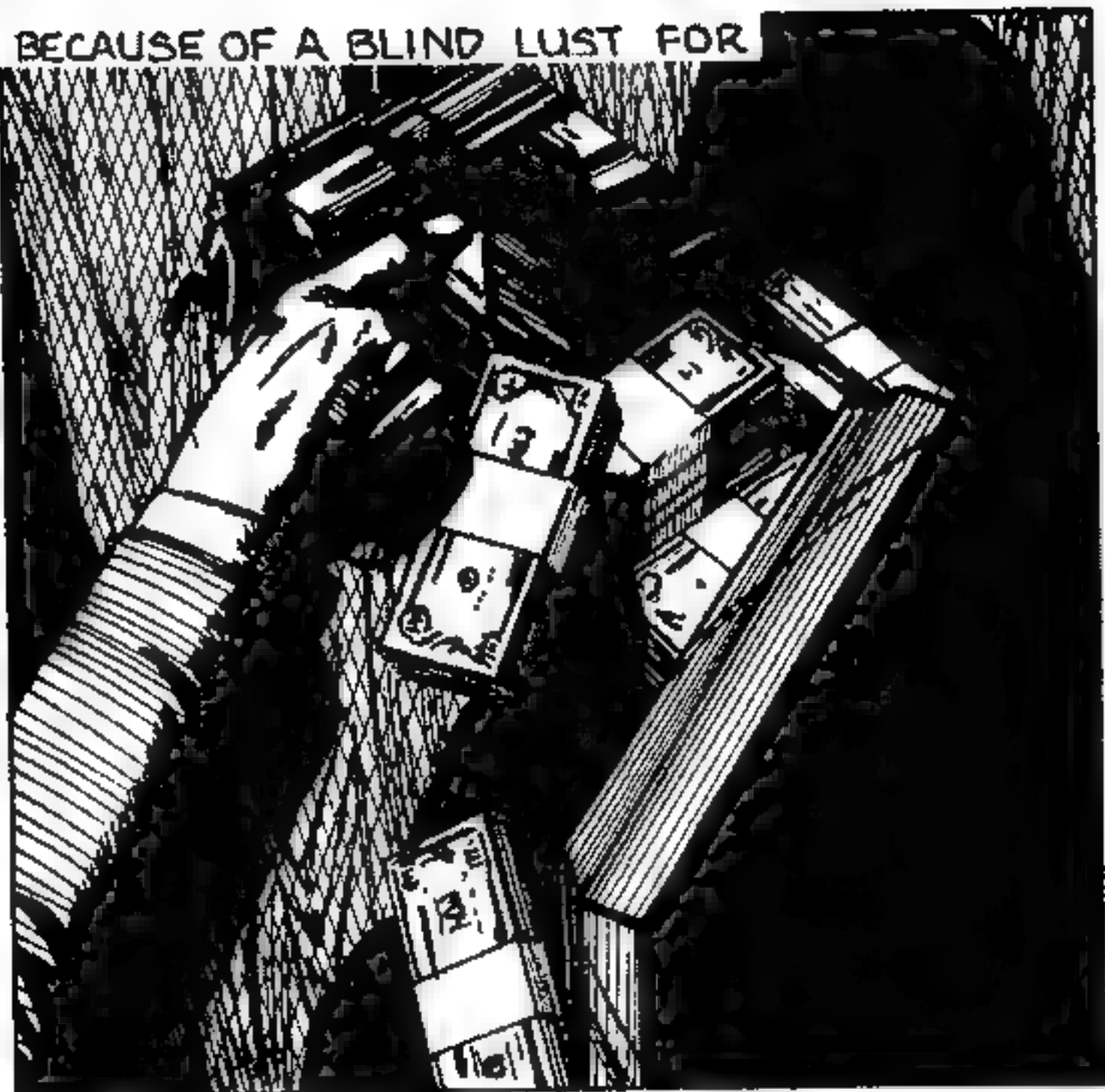
GONE



WE WILL HAVE



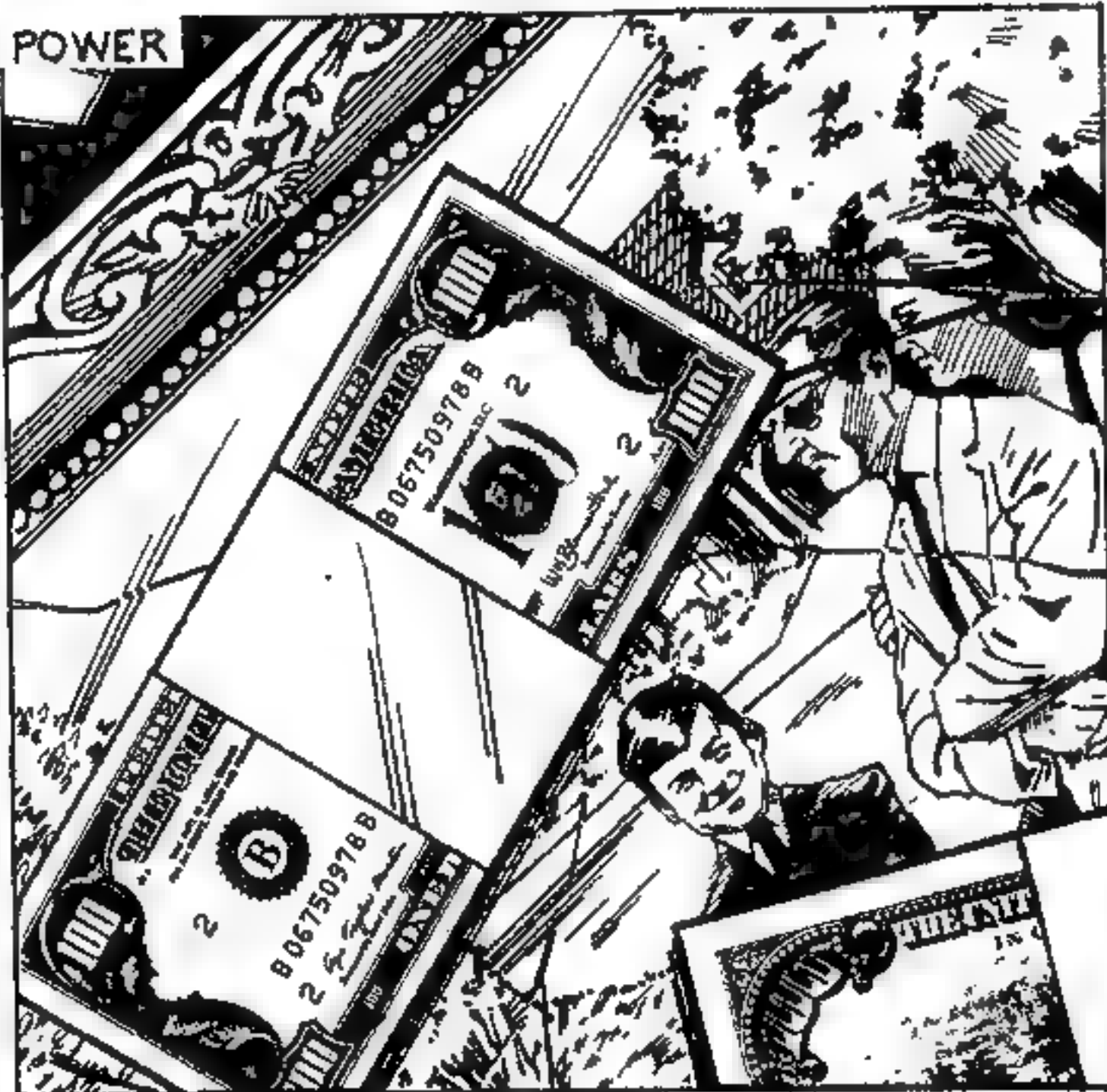
BECAUSE OF A BLIND LUST FOR



POWER



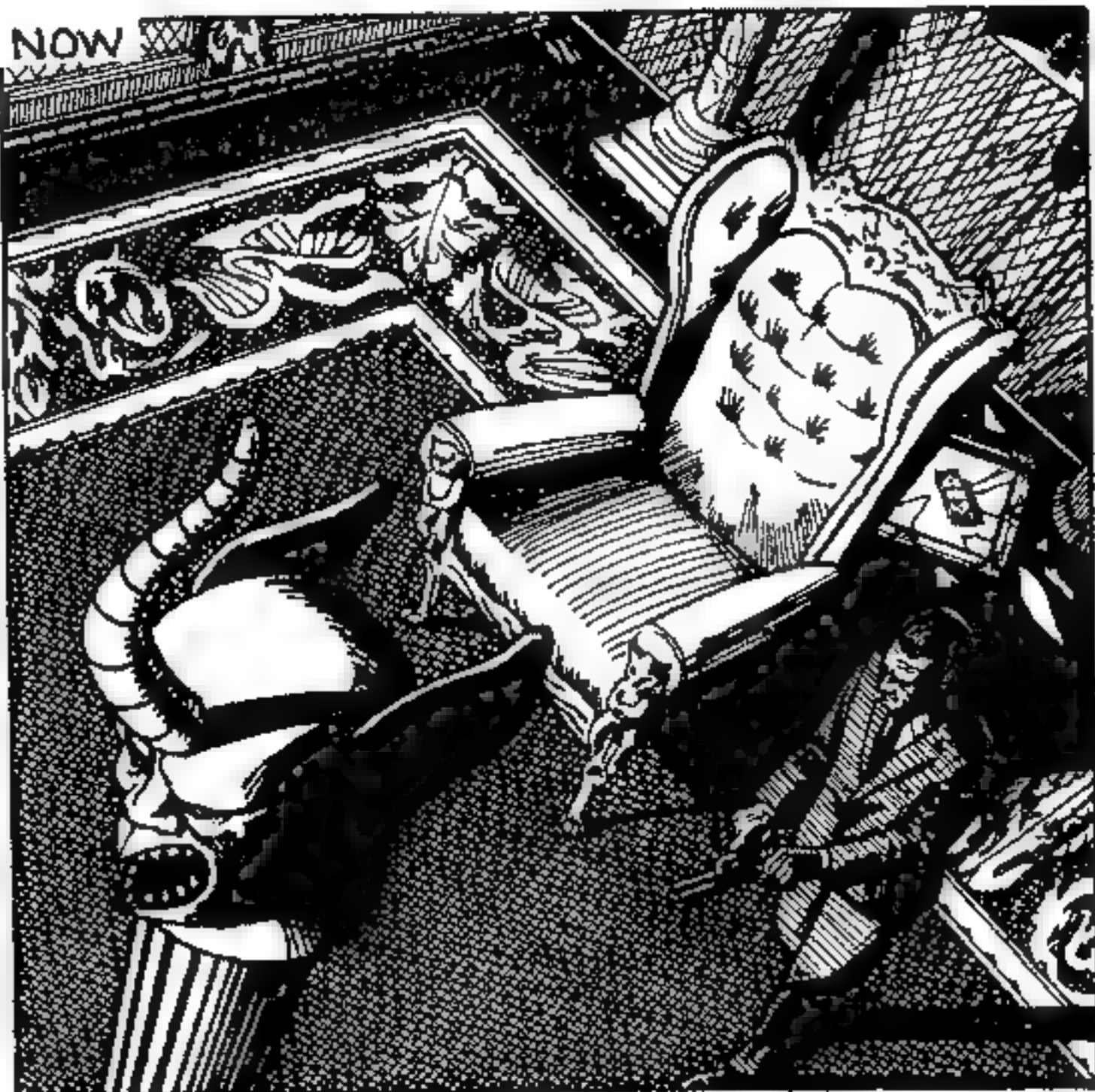
POWER



TO BE TRULY



NOW



AND FINALLY



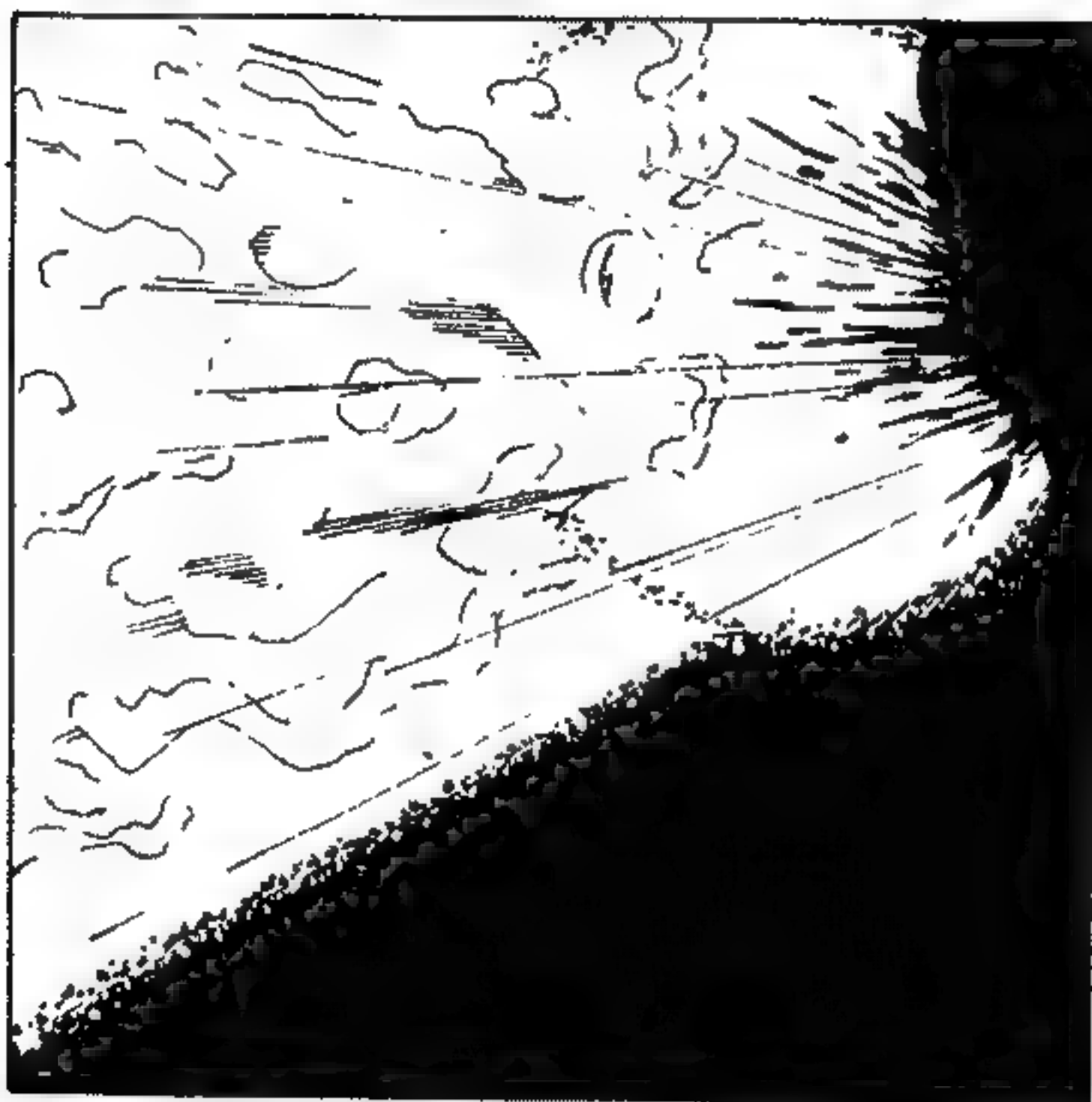
IT'S MY TIME



ALIVE



TO BE GONE



THE PREMATURE BURIAL

Monster Magazines and the Rebirth of Horror Comics

by Stephen R. Bissette

A man's forehead is branded with a hot iron before rats gnaw his arms and legs down to bloody stumps..

A wild-eyed knife-wielding maniac confronts a terrified woman, saying "I know you are a mute, Miss Kimberly, but even if you could yell, the people downstairs couldn't call the police. You see... I already cut all their tongues out!" He opens his hand and the severed tongues spill to the floor...

An innocent man is executed for a crime he did not commit; his wife digs her way into his grave to lay with his body, and eighteen years later, their monstrous son emerges from the grave to avenge the crimes against his parents...

A hideous baseball game is played in the moonlight: bloodied organs are the bases and mark the baselines, severed limbs serve as bats, lopped-off hands as gloves, a torso is the catcher's protective vest, a mutilated head is the ball...



Images from some recent Italian horror films?
Discriptions from a new collection of Clive Barker stories?
A preview of the next issue of *GORE SHRIEK*?

No, these are all images from Pre-Code horror anthology comics, written and drawn before 1954 right here in the good ol' U.S. of A. Horror comics were big business between 1950 and 1954, and there were hundreds of titles that reveled in monsters, mayhem, and the living dead. Much like the producers of current horror films, the publishers, writers, and artists played an endless game of one-upmanship, each trying to top the other's scariest, goriest, most ghastly comic book covers and stories in the hope of luring more young readers to their images and sequences from, respectively, "The Evil Eye!" in *THE THING* #14; cover of *LAWBREAKER'S SUSPENSE STORIES* #11: "Born In The Grave" in *DARK MYSTERIES* #19; and the infamous climax of "Foul Play!" from EC's *THE HAUNT OF FEAR* #19. There are countless other stories and covers we could have culled even more gruesome imagery from titles. The game *did* end, however, with the publication of Dr. Fredric Wertham's book *Seduction of the Innocent* (1954), leading to public furor, Senatorial investigation, and the Comics Code.

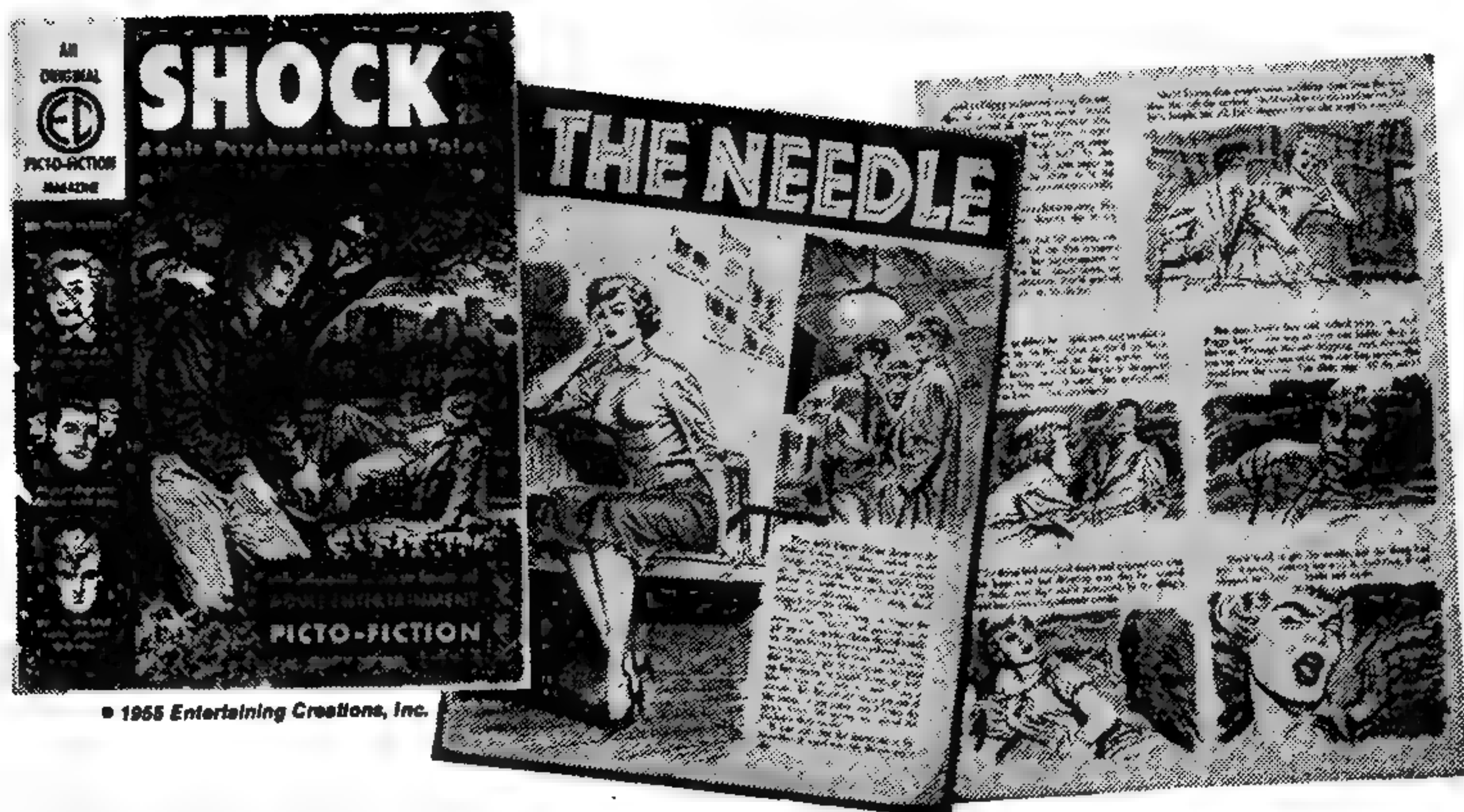
There can be no doubt that the institution of the Comics Code Authority in 1954 (see sidebar 1) brought the immediate demise of the popular horror and crime comics; arguably, the CCA also effectively castrated the American comicbook industry as a whole. Consider the numbers: In 1952, there were between 500 and 600 comicbook titles (representing many, many genres) available on the newsstands *per month*, with some of these titles selling up to one million copies per issue. Post-Code sales clearly reflect

the blow: by 1955, 300 titles (and progressively fewer) per month, with sales in the hundreds of thousands and dwindling. Undercut further by the proliferation of television as a means of inexpensive home entertainment, the industry slowly sagged to its knees as popularity and sales dropped. Publishers folded their comicbook divisions or ceased to exist altogether, until only a handful remained: Dell, DC, Marvel, Gilberton, Archie, Harvey, Charlton, and few others. And *all* of them adhered to the self-imposed authority of the CCA (with the notable exception of Gilberton and Dell Comics; more on this later).

The CCA had effectively banned horror comics. Save for very mild genre efforts which continued into 1960's (DC, Atlas, and Charlton 'mystery', 'monster', and science fiction comics), and Charles Addams' palatable and sophisticated brand of macabre humor in the pages of *New Yorker*, horror vanished from comics even as it flourished in the rest of the popular media.

Upon the heels of the CCA's sudden domination of the industry, EC Comics (who were definitely a target of the publishers who actively initiated and supported the establishment of the CCA) made a desperate bid for survival. It succeeded beyond publisher William Gaines's wildest dreams, and effectively laid the bedrock for the tenuous survival and ultimate resurrection of the horror comics.

EC's popular satirical comic *MAD* was as maligned as their most gruesome horror titles: the advocates of Wertham and the CCA dogma considered *MAD*'s brand of humor rude, unhealthy, and utterly subversive. Knowing its days were numbered as a four-color comic, Gaines published *MAD*'s 24th issue as black & white newstand magazine in July, 1955. The gamble paid off: not only did



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SIDEBAR | The public furor that led to the 1954 Senate hearings and subsequent establishment of the Comics Code Authority had been brewing for years. Comics were on the hotseat since World War 2, with parental concern fueled by women's organizations. "Inspired by Wertham and incited by the code-creators, the feminist movement took its first great political stand since the grim reality of the Depression had crushed... prohibition" (Les Daniels, *Comic: A History of Comic Books in America*, 1971, pg. 84). This escalated to community comic book burnings by 1948. That same year, the Association of

Comics Magazine Publishers was formed under the direction of New York City attorney Henry Schultz in an attempt to regulate comics, but proved impotent due to the lack of participation by many prominent publishers. Continued pressure by parent & women's clubs led to many states assigning joint legislative committees to investigate the situation. In 1949, no less than three bills had surfaced in New York State's Legislature, one of these being passed by both houses only to be vetoed by Governor Thomas Dewey as an unlawful infringement upon First Amendment rights. After the 1954 Senate hearings, the bill successfully passed.

banning 'crime' and horror comics (specifically, printed material "devoted to the publication and principally made up of acts of, or pictures depicting, sordid bloodshed, lust, or heinous acts") in New York State... a law that is still in the books! Continued pressure and the publication of Wertham's *Seduction of the Innocent* (which became a catalyst for all that would follow), led to the U.S. Senate entering the picture. The hearings were held in New York City's U.S. Court House beginning in April of '54, presided over by Senators Estes Kefauver (Tennessee) and Robert Hendrickson (New Jersey), and

Thomas Hennings (Missouri). Witnesses included Dr. Wertham, William Gaines of EC, Walt Kelley ("Pogo"), Milton Caniff ("Steve Canyon"), and Helen Meyers (Vice President of Dell Comics, at that time the largest publisher of comicbooks in the U.S.). Despite the notoriety of these hearings, the establishment of the Comics Code Authority was not as a result of a legal judgement. New York City was the nation's comicbook capital, publishing the great majority of the nation's monthly count of over 90 million copies sold, eager to avoid legislation, the most prominent of these companies formed the CCA on Oct. 26, 1954, with John Goldwater

MAD successfully evade the debilitating censorship of the CCA, it grew in popularity, broadening its audience, influence, and income, and quickly became a national institution in and of itself. *MAD* established the format for all future humor magazines, and Gaines tried to follow *MAD*'s ascent to the newsstand with EC horror-suspense comics in the same black & white magazine format, aimed at adult readers. The resulting titles, *SHOCK ILLUSTRATED* (3 issues, Sept. '55 to Spring '56), *ADULT TALES OF TERROR ILLUSTRATED*, *CRIME ILLUSTRATED*, and *CONFESSIONS ILLUSTRATED* (2 issues each, '55-'56), were rather dismal affairs despite good intentions and excellent art. The "Picto-Fiction" format they boasted presented illustrated stories in the manner of comic strips like "Prince Valient": carefully rendered panels accompanied by blocks of (usually overwritten) typeset text, in essence, an illustrated short story rather than comics proper. The result, eschewing word balloons, sound effects, and action, may have seemed more 'adult' in its restraint; it was also terribly static, lacking the urgent vitality and wry black humor of EC's definitive PreCode comics. Further saddled by poor distribution, the titles folded, and Gaines put the horror comics behind him for good.

MAD's creator-editor, Harvey Kurtzman, who shaped the magazine through its formative years, left *MAD* in 1956 to pursue his own projects. Neither proved successful: *TRUMP* started in January of '57 (from *PLAYBOY* publisher Hugh Hefner), lasting only 2 issues, followed by Kurtzman's self-published *HUMBUG!* (Aug. '57-Oct. '58), which also quickly folded. Kurtzman moved on.

Through horror comics per se no longer existed on the stands, by 1958 the genre had infiltrated every other form of mass media. TV showings of *KING KONG* and Universal's "Shock Theatre" collection of horror films of the '30's and '40's were very popular, introducing a new generation of youngsters to the genre. Soon the theatrical science fiction film boom began to incorporate (and give way to) more and more exploitative horror elements, culminating in the AIP teenage horrors, Hammer Films' color Grand Guignols (*CURSE OF FRANKENSTEIN* and *HORROR OF DRACULA* did incredible boxoffice), *THE FLY*, William Castle's gimmicky shockers, etc. The TV airwaves also offered shows based upon radio mystery and horror series (*INNER SANCTUM*, *CBS MYSTERY THEATRE*) along with original fare like *ALFRED HITCHCOCK PRESENTS* (premiered 1955); radio and records began to rock with Screamin' Jay Hawkins, Zacherley (popular TV host of 'Shock Theatre'), Shockabilly, and (later) Bobby 'Boris' Pickett's hit "The Monster Mash."

In the publishing industry, the proliferation of paperbacks brought a flood of horror fiction to the public, though the genre remained a 'ghetto' in mainstream fiction until the late 1960's (lacking even the localized energy and promise of the growing science-fiction field). The 'horror boom' in the rest of the pop culture, especially in the cinemas, quickly spawned an unusual line of magazines: the 'monster magazines'.

The first monster mags apparently emerged in Europe in 1957, though both were one-shots. *SCREEN CHILLS* appeared in England from Pep Publishers, featuring "a filmbook on I WAS A TEENAGE WEREWOLF, the Eros film



under his
moved in a
vampire
forward
chopping
him and the
ard. Close
now. Close
the night to
whistle an-
to his hand.
blood that
waiting to
ay. He had
to him.



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(ARCHIE comics publisher) as their president, declaring the institution of the Comics Code as a means of self-regulation with an annual budget of \$100,000 under code administrator Charles F. Murphy, previously a N.Y.C. lawyer. This, indeed, abated the threat of legal and public censure; it also allowed the publishers who formed and financed the CCA to squeeze many smaller, uncooperative, "undesirable" publishers out of the field as the CCA "cleaned up" the industry. The National E.C. Fan-Addict Club Bulletin dated Sept. 1954 issue #4, announced "WE'VE HAD IT! As a result of what we believe to be hysterical, injudicious, and unfounded

charges leveled at crime and horror comics, many retailers and wholesalers throughout the country have been intimidated into refusing to handle this type of magazine. Magazines that do not reach the newsstands cannot sell. Economically our situation was acute. So we are forced to capitulate." EC survived through the success of MAD as a newsstand magazine exempt from the CCA, but other publishers gave up the ghost. Lev Gleason, Quality, Eastern Color, and others.

"The Standards of the Comics Code Authority" clearly terminated the horror comics. Here is Part B of their 'General

Standards'

- 1 No comic magazine shall use the word horror or terror in its title.
- 2 All scenes of horror, excessive bloodshed, gory or gruesome crimes, depravity, lust, sadism, masochism shall not be permitted.
- 3 All lurid, unsavory, gruesome illustrations shall be eliminated.
- 4 Inclusion of stories dealing with evil shall be used or shall be published only where the intent is to illustrate a moral issue and in no case shall evil be presented alluringly nor so as to injure the sensibilities of the reader.
- 5 Scenes dealing with, or instruments

associated with walking dead, torture, vampires and vampirism, ghouls, cannibalism and werewolfism (sic) are prohibited."

And just in case that didn't cover it, Part C states that "all elements or techniques not specifically mentioned herein, but which are contrary to the spirit and intent of the Code, and are considered violations of good taste or decency, shall be prohibited."

DEAD THAT WALK, . . . and a short story by Robert Bloch entitled "Them Ones" (Derek Stokes, *HOUSE OF HAMMER* #10, Jan. '78). This format established the blueprint for much of what would follow. In France, the film magazine *CINEMA 57* dedicated an entire issue to "Le Fantastique", with a striking still from *WEREWOLF OF LONDON* gracing its cover. The most significant item of 1957, however, appeared in the back of a failing *PLAYBOY* imitation entitled *AFTER HOURS*: a photo-feature in its fourth and final issue, "Scream-O-Scope is Here!", provided the seed for the first successful periodical monster magazine of 'em all.

Jim Warren was the struggling young publisher behind *AFTER HOURS*, and Forrest J. Ackerman was the author of the pun-filled "Scream-O-Scope" photo article. Ackerman, a prominent figure in science-fiction/fantasy fan circles, had also seen a copy of *CINEMA 57*'s monster issue while attending the World Science Fiction Convention in Europe; stirred by the horror film craze and the letters Warren had received praising his "Scream-O-Scope" feature, the two men went to work on a magazine they called *FANTASTIC MONSTERS OF FILMLAND*.

Their first issue (intended as a one-shot) went on sale in New York City Feb. 27, 1958, during a blizzard that delayed its distribution in other key cities. Despite poor printing, blizzard conditions, and skeptical distributors, *FAMOUS MONSTERS OF FILMLAND* (its final title) was a sell-out, and the monster magazines were officially born.

While Ackerman and Warren's *FAMOUS MONSTERS OF FILMLAND* remained the most popular and prominent of all monster magazines until its demise in 1983 (with its 191st

issue), we must focus on their imitators and Warren's own companion zines, for that is where the connection between the end of the horror comics in '54 and their return in the early '60's lie. *FAMOUS MONSTERS* was, indeed, the first and most durable of the monster zines; its format, however, did not initially involve horror comics. Articles, press releases, interviews, and a remarkable collection of stills and photos naturally prevailed. Later, *FAMOUS MONSTERS* and especially its publisher would play a decisive role in the resurrection of horror comics.

At its junction, it was *FM*'s imitators who gave tentative exposure to horror comics again. Their motive may have been to simply fill up pages as cheaply as possible, but the result was the same: for the first time since EC's unsuccessful "Picto-Fiction" zines in '56, horror comics were on the stands, buried within the pages of monster magazines. The first imitator, *WORLD FAMOUS CREATURES* from Magsyn Publications, Inc. (4 issues, Oct. '58 to June '59), blatantly copied *FM*'s format and contained no comics, but the next publisher to emulate *FM*'s success was Magnum Publications with two companion zines, *MONSTER PARADE* (4 issues, Sept. '58-March '59) and *MONSTERS AND THINGS* (2 issues, Jan.-April '59), both of which did feature comics. The stories were reprinted from various PreCode horror titles, avoiding truly graphic horrors in favor of striking black and white mood pieces that were in keeping with the juvenile slant of the articles on current films and luridly illustrated fiction. *MONSTER PARADE* #4 (March '59) featured artist Lou Cameron's variation on *THE CAT PEOPLE*'S female werecat, "She Stalks at Sundown";



SIDEBAR 2: It is not surprising that EC's own black and white magazine experiments relied upon rewritten and redrawn versions of earlier EC four-color classics. It is surprising, however, to find the stories *EERIE TALES* and *WEIRD MYSTERIES* are all cribbed from preexisting PreCode stories, especially from EC's popular horror titles. Such blatant borrowing suggests that Carl Wessler, a frequent contributor to the EC line, indeed scripted both magazines, reworking his own EC scripts! Two of the stories in *EERIE TALES* bear this out: "The Stalker" is an updated variation on *SHOCK SUSPENSESTORIES* #17's "The Assassin", which was written by Wessler and originally entitled "The Stalker" (as documented in the Wessler checklist in *SQUA TRONT* #9), while "Little Miss Gruesome" reworks "About Face" from *HAUNT OF FEAR* #27, which was titled "Little Girl Gruesome" on Wessler's original script (as noted by John Benson in his text for Russ Cochran's *HAUNT OF FEAR* reprint set). Two of the stories in the *WEIRD MYSTERIES* zine are lifted from Atlas PreCode horror comics ("Change My Face", reworking "The Hidden Head" from *STRANGE TALES* #10 "Must I Die Again" from "I Die Too Often" in *ADVENTURES INTO TERROR* #17) which may have also been originally written by Wessler, as he did work for Atlas when these stories first

appeared. Archie Goodwin relates that Wessler approached him for freelance writing assignments when Archie was editor at Warren for *CREEPY* and *EERIE*'s early issues, welcoming submissions from Wessler. Archie (who was on EC fan) recognized the scripts first offered him as rewritten EC stories! Calling Wessler's bluff, Archie asked for new material, which Wessler did deliver in short order, much of which was accepted. Nevertheless, *EERIE TALES* and *WEIRD MYSTERIES* present a case for further research.

Here is a partial list of further Carl Wessler PreCode sources I have been able to identify in these two magazines:

WEIRD MYSTERIES contents also include the following EC ripoffs: "From Fear to Eternity" from "Head Room" in *HAUNT OF FEAR* #24, "Ragman" from "Tatter Up!" in *TALES FROM THE CRYPT* #46, "Capital Punishment" from "My Brother's Keeper" in *SHOCK SUSPENSESTORIES* #16, and "A Good Daughter" from "Cadillac Fever" in *SHOCK SUSPENSESTORIES* #18.

EERIE TALES includes more EC lifts: "Lower Than Hell" from "Food for Thought" in *CRIME SUSPENSESTORIES* #24, and "From the Greyble to the Grave" from "The Prude" in *HAUNT OF FEAR* #28.

MONSTERS AND THINGS had comics in both issues, with "The Vampire Legion" in #1 being particularly memorable for its blend of World War 2 settings and vampires (drawn as strikingly batlike humanoids), building to a marvelous graveyard finale as the gigantic winged vampires descend on their screaming victim in a feeding frenzy.

That same year, two one-shot black and white horror comiczines also appeared: *WEIRD MYSTERIES* (Pastime Publications, March-April, '59) and *EERIE TALES* (Hastings Associates Inc., Nov. '59). Though the publishers were different, these one-shot, companion zines were obviously packaged by the same outfit, featuring the same cartoon host, Morgue'n, on their painted covers and b&w interiors. Both feature artwork by Gray Morrow, Paul Reinman, Joe Orlando, Al Williamson, and others, and the stories are all rewritten from PreCode color horror comic scripts (relying heavily upon reworked EC material: see sidebar 2). Given their derivative stories, staid (if nicely drawn) visuals, and erratic distribution, these two titles made little impact, though they are of interest for their transitional position between EC's failed b&w horror comics zines of the mid-'50's and the success of Warren's *CREEPY* and *EERIE* in the mid-'60's.

Finally, note that Calvin T. Beck's one-shot *THE JOURNAL OF FRANKENSTEIN* also surfaced in 1959; it contained no comics, but Beck's *CASTLE OF FRANKENSTEIN* evolved from this one-shot, its first issue appearing in January of '62. Initially indistinguishable from other *FAMOUS MONSTERS* imitators, Beck and *CoF* soon charted an alternate path from the more juvenile orientation of *FM* and the competition. *CoF* also began to integrate new horror comics specially written and drawn for the zine, starting with Larry Ivie's "Vampire!" in issue #2 (1962) and later reestablished with #9 in 1966 on the heels of the TV *BATMAN* fad and *CREEPY* & *EERIE*'s success on the newsstand (Larry Ivie, who also painted covers for early issues of *CoF*, would play a role in the creation of *CREEPY* and *EERIE*).

The publisher who had started it all, Jim Warren, was satisfied enough with *FAMOUS MONSTERS OF FILMLAND*'s modest success to begin expanding his line. Warren's first two experiments were edited by Harvey Kurtzman, who had laid the groundwork for *MAD*'s success in the early '50's but had been unable to keep his later humor magazines (*TRUMP* and *HUMBUG!*) afloat. Kurtzman launched the humor zine *HELP!* for Warren in August of 1960, lasting until 1965. Kurtzman also edited Warren's new filmzine, *FAVORITE WESTERNS OF FILMLAND*, in 1960; with its third issue, its title changed to *WILDEST WESTERNERS*, but it lasted only 6 issues. *FM*'s editor Forry Ackerman edited Warren's next bid, *SPACEMEN*, starting with its July of '61 issue. *SPACEMEN* focused on science fiction films for eight issues and one annual before folding (years later, in the wake of *STAR WARS*' phenomenal popularity, *STARLOG* magazine would follow Warren's precedent to far greater success). Next came a zine covering action-adventure films and serials, *SCREEN THRILLS ILLUSTRATED* (starting in '62), edited by Warren himself with Sam Sherman (who became a film producer later in the '60's, president and founder of Independent-International Pictures in '68)... it lasted ten issues. Warren's last attempt at publishing a successor to the popularity and longevity of *FM* was a

SIDEBAR 3: The notorious MARS ATTACKS 'Space Adventure Bubble Gum Cards' were undoubtedly the most gruesome and subversive (at a time when the Vietnam War was being first broadcast into American homes on network news programs, one of the cards — card #13, "Watching From Mars" — mirrored this with the disturbing image of the skull-faced Martians sipping cocktails in their living room, watching the destruction of Washington, D.C. on their giant-sized TV screen) successors to the EC legacy in the '60's. Graphically depicting the ravages of an interplanetary war decimating middle America and the world, revelling in cruel imagery of humans cooked, impaled, crushed, and devoured (by giant insects, harkening back to the 'big bug' movies of the '50's), MARS ATTACKS remains one of the most treasured and remembered pop culture oddities of the '60's. MARS ATTACKS conception sprang directly from the EC tradition. Len Brown, who conceived and wrote the full set of 55 cards, recalls "cutting out — I can't believe I actually did this — a Wally Wood WEIRD SCIENCE cover (issue #16) where these three boys are hiding behind a rock watching flying saucers landing with aliens coming out of them. I cropped this cover to bubble gum card size and showed it to Woody Gelman who ran the department. I said, 'Wouldn't stuff like this sell on cards? He thought I was on to something... He was every bit as instrumental in MARS ATTACKS as I was. We'd sit and talk about each scene." (from an interview in BLAB! #2, Summer '67, pg. 9)

Working under Topps art director Ben Solomon, EC artist Wally Wood (whose design for the death-visaged Martians was ultimately used, looking much like those on the WEIRD SCIENCE #16 cover) and comicbook vet Bob Powell (who had drawn lots of PreCode horror and crime comics, among many others) drew roughs for the card series. Ultimately, only Powell's roughs were used, with venerable illustrator Norman Saunders (who had painted many striking pulp covers and PreCode horror comic covers) painting almost fifty of the cards, working only one and a half times larger than the actual cards. Saunders once told me he painted them using a magnifying glass and (at times) single-bristled brushes, working with guache, tempura, and India ink. Len Brown mentions Saunders' was quick. He was able to produce about one painting per day."

Originally titled ATTACK FROM SPACE, the title was changed to MARS ATTACKS and, after minor revisions to a few of the paintings to tone down the female cleavage and bloody violence, the cards were released in April of 1962. Test marketing and initial sales were brisk, but

soon the cards began to attract strong negative reactions from parents and the press. Sensitive to the bad publicity, which was even more vehement in England, Topps (whose name was not on the cards; they were copyright 'Bubbles, Inc.') quickly terminated the series. Brown says, "I don't think the series was ever distributed nationally, which may be why it's so scarce." Mothers disposing of their children's collections also had a hand in the scarcity of the cards, with sets going for as much as \$700.00 in the collector marketplace.

Crude, unauthorized '56th card's occasionally appear in the fan/collector market; in 1981, "Wildcards" announced a set of sequel cards, EARTH BEWARE, though only one card in the set was ever printed.

More recently, by arrangement with Topps, reprint sets of MARS ATTACKS have been available at reasonable prices, and this spring Pocket Comics (Mario Bruni - publisher) will debut their licensed 54-issue mini-comic series based on the MARS ATTACKS cards (also signifying the break of the mini-comic format into the mainstream direct-sales commercial marketplace; see the full color insert in this issue of BORE SHRIEK).

The MARS ATTACKS card also harkened back to the infamous HORRORS OF WAR cards from Gum Inc., which began in 1938 and continued into the '40's, ultimately numbering 288 cards. The crudely drawn and colored illustrations were incredibly gory, with graphic depictions of war atrocities (dismemberment, impalement, exploding bodies, scavenger dog packs feeding on corpses, decapitations, etc.) leading to parental outrage, a two-page article in LIFE (May 9, '38), and instant popularity with kids who could buy 'em at a penny a package. These were preceded by Gum & Co.'s rare G-MEN and HEROES OF THE LORE 168-card set from 1936-'37, which were also quite violent with their murders and gangster action scenes. Bowman's 1951 "JETS, ROCKETS, SPACEMEN" 108 card set also bears mention, for its procession of aliens and monsters, though it was bloodless.

Topps preceded the MARS ATTACKS early in '62 with the often gory CIVIL WAR NEWS set of 88 cards, celebrating the Centennial year with graphic depictions of phony ("and I mean phony", Brown says) battles and fake Confederate money in each package; Norman Saunders painted some of these cards as well. In '65 the violent 66-card set BATTLE came from Topps, who also produced many monster cards, 'Ugly Stickers' (with art by Basil Wolverton and Wally Wood), and, in the '80's, the notorious BARBAGE PAUL KIDS (by undergrounders Art Spiegelman and John Pound) series. A detailed article on Topps is long overdue.



companion monster zine, also edited by Ackerman: *MONSTER WORLD* (10 issues, '64 to '66). Some time after its demise, *MONSTER WORLD* was redesignated as *FM* #70-79; with its failure, Warren abandoned filmzines outside of *FAMOUS MONSTERS* and an occasional one-shot.

Though none of Warren's expanded line approached *FM*'s popularity, each of them went further than *FM* in involving comics and comicbook artists. Kurtzman was undoubtedly instrumental in this, if only for bringing some of his EC associates to Warren's attention: Jack Davis, who painted covers for *FAVORITE/WILDEST WESTERNS*, as well as drawing the masthead illustrations for the mail columns in *WESTERNS*, *SCREEN THRILLS*, *SPACEMEN*, and *FM*; Wallace Wood, who painted a fine cover for the *SPACEMEN* 1965 annual; and Basil Wolverton, who appeared in both *FM* and *WESTERNS*. Kurtzman also introduced cartoonists in the pages of *HELP!* who later became the core of the underground comix movement (Gilbert Shelton, Robert Crumb, Skip Williamson, Jay Lynch, and even Terry Gilliam, who became one of the "Monty Python Flying Circus" team). The Warren line harbored other links with the future of comics: Basil Gogos, who painted many striking covers for *FM*, counted Larry Todd and Vaughn Bode amongst his students; Ron Cobb, soon a prominent underground cartoonist and film designer (*ALIEN*, *CONAN*, etc.), also painted *FM* and *MONSTER WORLD* covers; Philippe Druillet, who would soon be one of France's premiere cartoonists (*MÉTAL HURLANT*, etc.), was a foreign correspondent for early issues of *FM*; Richard Corben's first published art (outside of fanzines) appeared in *FM* #35. Kurtzman's *HELP!* also introduced the tradition of using news photos and movie stills with satirical captions and word balloons, which quickly became a staple ingredient of humor zines and monster zines (starting with Bob Reisner's book *THE BRAVE GHOULS*, 1962, followed by Stan Lee's *MONSTERS TO LAUGH WITH/MONSTERS UNLIMITED*, '64-'66, *CRACKED'S FOR MONSTERS ONLY*, '65-'72, *MONSTER HOWLS* '66 one-shot, Marvel's *MONSTER MADNESS*, '72-'73, the Charlton monster zines, etc.). Of greater relevance here were the first sustained American *fumettis* (photo comics) in the pages of *HELP!*, which would prove instrumental in the revival of the horror comics.

The boom years were here: between 1960 and 1966, the horror genre was big business in every branch of popular culture; the monster magazines thrived, with new titles appearing every year. These were also the breakthrough years for the horror comics... with horror and monsters yielding so much money, even the CCA could not deter the return of horror comics. The monster magazines provided the vehicle for their return; tracing the chronology of their rebirth becomes difficult at this point, only because so much was happening simultaneously. In separating the threads for analysis, one must bear in mind how tightly they were interwoven.

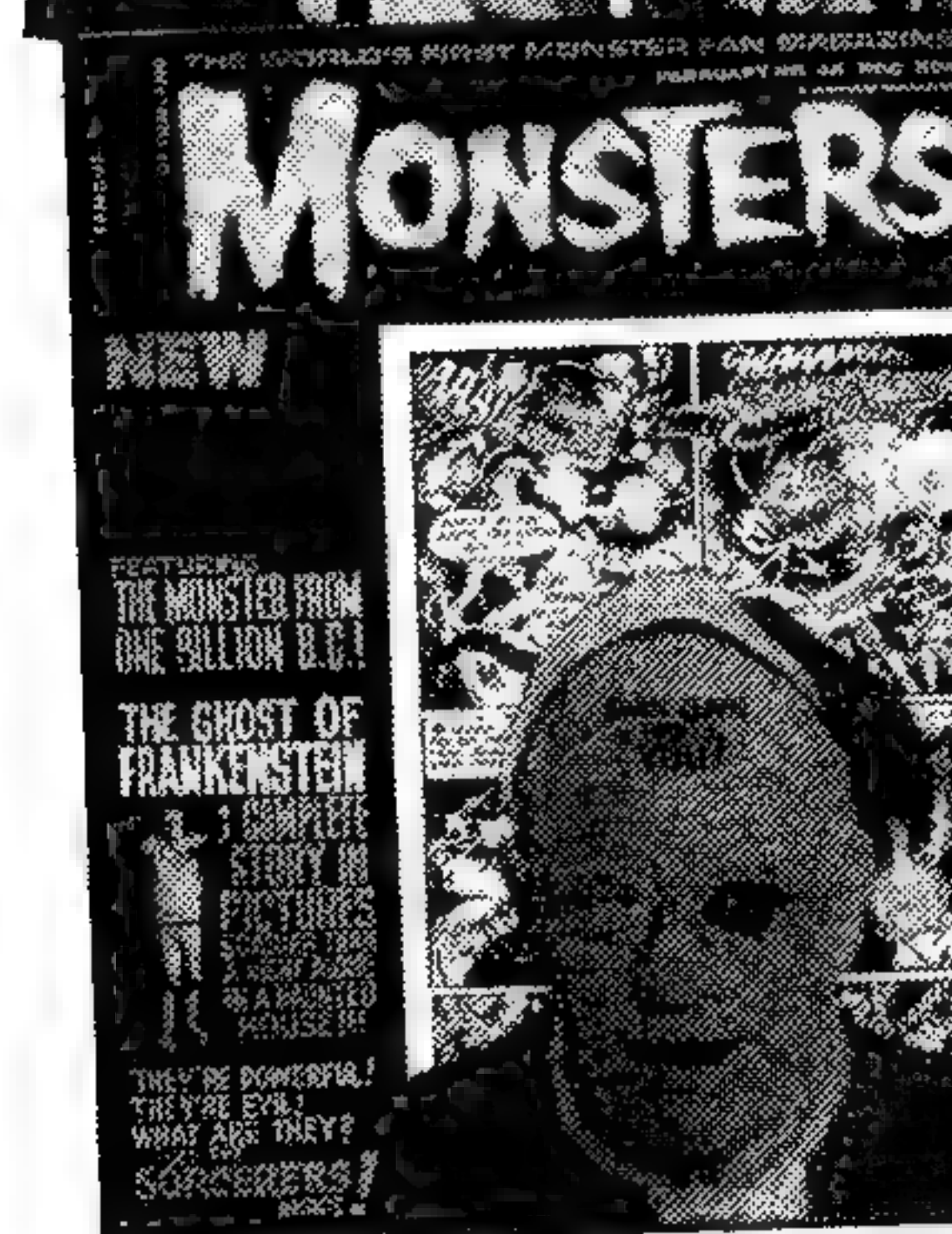
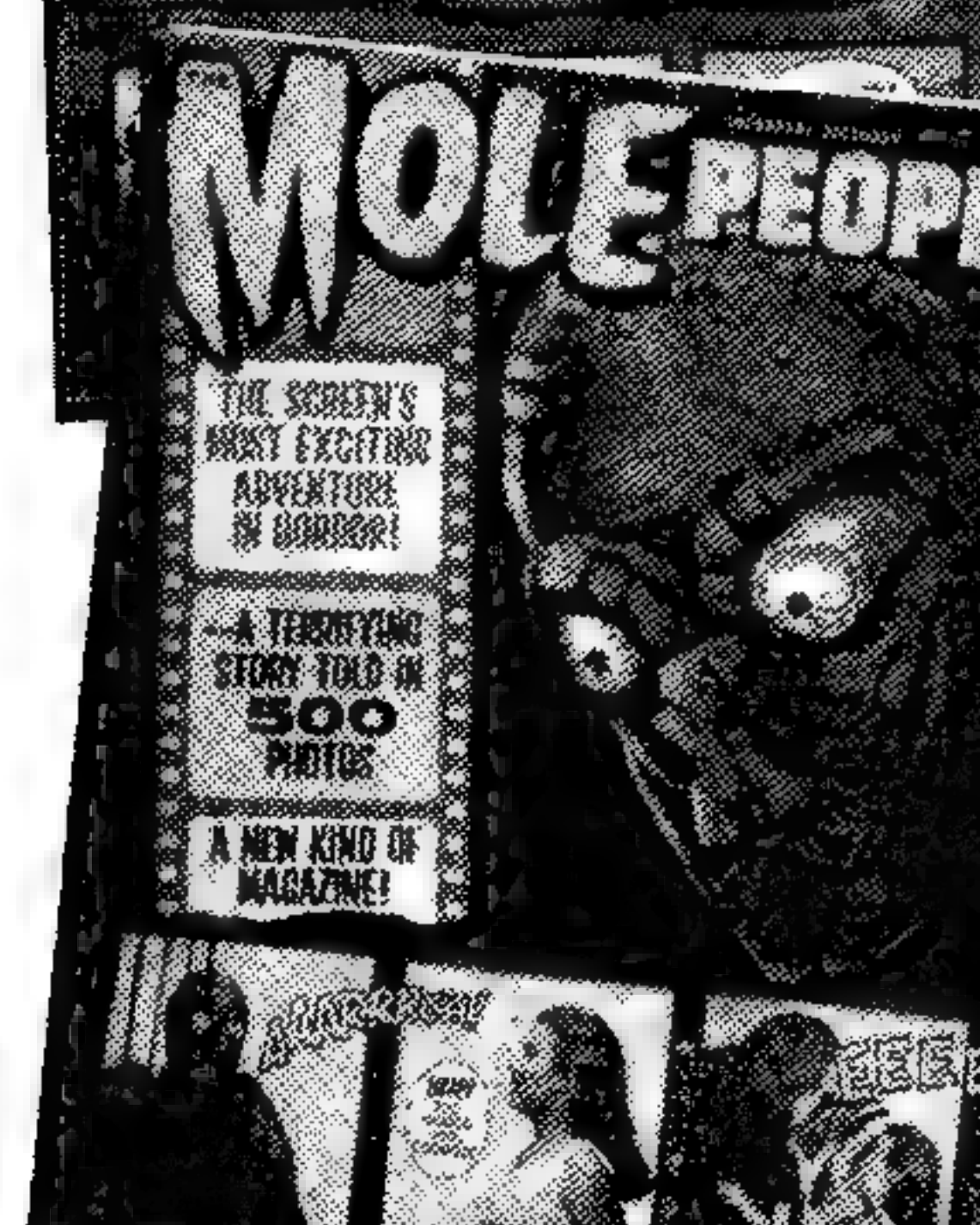
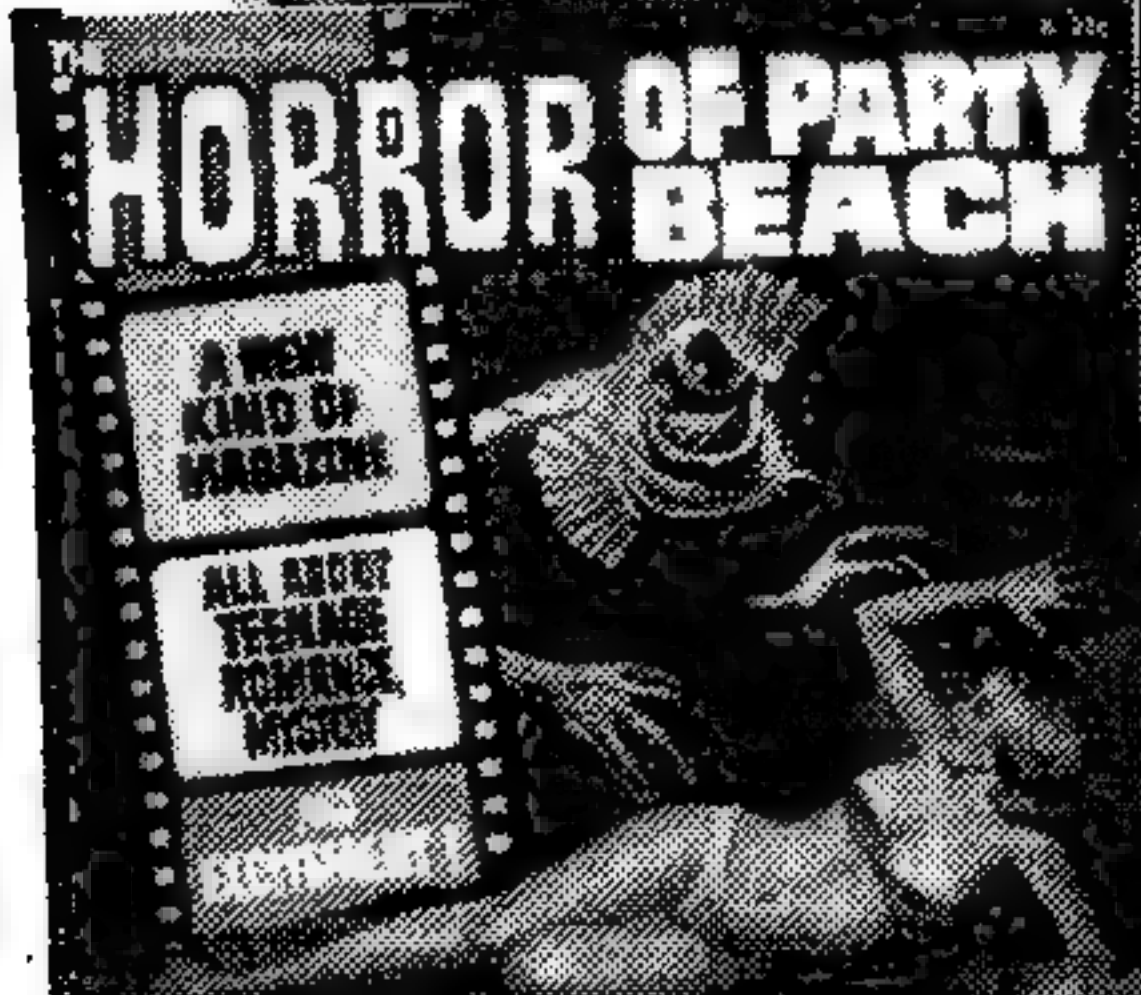
The overwhelming popularity of horror films, on television and in the theatres, spawned all manner of spinoffs and merchandising. Record albums (including one entitled "Famous Monsters Speak", done in conjunction with *FAMOUS MONSTERS* magazine), trading cards, toys, model kits (notably the popular Aurora line of Universal movie monsters), Big Daddy Roth and his 'Ratfink' crew of drag-racing creatures, games, stickers... everything and

anything having to do with monsters was potentially a hot item in the marketplace.

The most unusual and extreme items to emerge were the infamous "*MARS ATTACKS*" bubble gum trading cards from Topps, which consciously reanimated the spirit of the long-dead EC's with a vengeance (and to similar, if not nearly as overwhelming, parental outrage: see sidebar 3). Feeding and riding the new wave of monster mania, even television, entertainer of the masses, offered genre fare, from serious anthology programs like *THE TWILIGHT ZONE*, *THRILLER*, *THE OUTER LIMITS*, and the durable *ALFRED HITCHCOCK PRESENTS*, to monster situation comedies like *BEWITCHED*, *THE MUNSTERS*, and *THE ADAMS FAMILY* (from Charles Addams black humor cartoons). National magazines like *LIFE*, *CORONET*, and *ESQUIRE* discussed the phenomenon, with *LOOK* giving an unusually in-depth study in its Sept. 8, 1964 issue.

Tentatively, comics began to exploit the craze. Batman and Superman fought more and more monstrous foes; Jimmy Olsen turned into a bewildering menagerie of werewolves, human porcupines, and turtle boys, but little of this proved horrific. Just as the movies provided the raw material for the monster magazines, the comics began to explore adapting monster and horror films into one-shot comics. Dinosaurs and giant monsters were always permissible within the perimeters of the Code, and as a result they were the first to make the jump from the screen to four-color comics (see sidebar #4). During this period, Atlas/Timely (later Marvel) based entire titles, such as *JOURNEY INTO MYSTERY* and *TALES TO ASTONISH*, around countless giant monsters of their own creation; delineated by such excellent artist as Jack Kirby and Steve Ditko, even the likes of Fin-Fang-Foom, Sserpo, and Googam carried enough primal monstrousness to satisfy their young readers. Dell Comics had brought entertaining adaptations of such films as *THE LAND UNKNOWN* (Four colors #845, '57), *THE ANIMAL WORLD* (F.C. #713, '56), *THE LOST WORLD* (F.C. #1145, '60), and *DINOSAURUS* (F.C. #1120, '60) to the comic racks, leading to Charlton Comics, and independent publisher operating out of Connecticut, adapting MGM's *GORG0* and AIP's *KONGA* to comics in 1960.

Drawn with unusual energy and skill by artist Steve Ditko, Charlton's one shots of *GORG0* and *KONGA* proved successful enough to spawn their own series featuring the starring monsters (*GORG0* lasted 23 issues, with 3 special issues following until '65; *KONGA* ran 23 issues and 4 specials up to '68). A comicbook adaptation of AIP's film *REPTILIOUS* followed in '61, likewise leading to a series which changed its title to *REPTISAURUS THE TERRIBLE* with the third issue (8 issues and one special in '63)... presumably to skirt the legal battle between AIP and *REPTILIOUS* producer Sidney Pink over the property. Mentioned in the exchange of lawsuits between Pink and AIP was Charlton's paperback novelisation of the film under their Monarch Books imprint (other novelisations included *KONGA*, *GORG0*, *BRIDES OF DRACULA*, and *STRANGLERS OF BOMBAY*), which Pink argued put him in a position of "public contempt and ridicule". All of the Monarch adaptations included surprisingly explicit (for '62) sexual passages, especially unusual given the young audience these books were marketed to; Pink objected to the book's



SIDEBAR 4: "Surprisingly, the two most popular giant monsters did not appear in their own comics until much later. KING KONG appeared as a 68-pg. special MOVIE COMIC from Gold Key in '68. GODZILLA appeared in a 24 issue series from Marvel Comics from '77-'79, and again as a one-shot from Dark Horse in '87... long after his movie series had ended. Two earlier comicbooks adapted from horror films should be noted here. In 1957, Dell Four Color #854 adapted the Anthony Quinn version of THE HUNCHBACK OF NOTRE DAME. One of the first 'movie comics' was also an interesting predecessor to the horror movie lunatics of the mid-'60's, as MOVIE COMICS #1 (April, 1939) included a condensation of Universal's SON OF FRANKENSTEIN, "presented as a one-shot combination of movie stills and artwork" (Don Glut, "Frankenstein Meets the Comics", The Comic-Book Book, 1973, pg 90). After the 1960's run of Dell horror movie adaptations, there were surprisingly few comicbook adaptations of horror films... science fiction films, from THE VALLEY OF GWANGI to STAR WARS were frequent comicbook one-shots or series, but horror films — perhaps due to their increasingly graphic violence after NIGHT OF THE LIVING DEAD, making their audiences necessarily more adult — were rarely adapted. Also, since the most popular monster characters were in public domain, such as Dracula and Frankenstein's Monster, the monster comics cycle of the 70's had no need to rely upon film adaptations or licensing agreements to create titles.

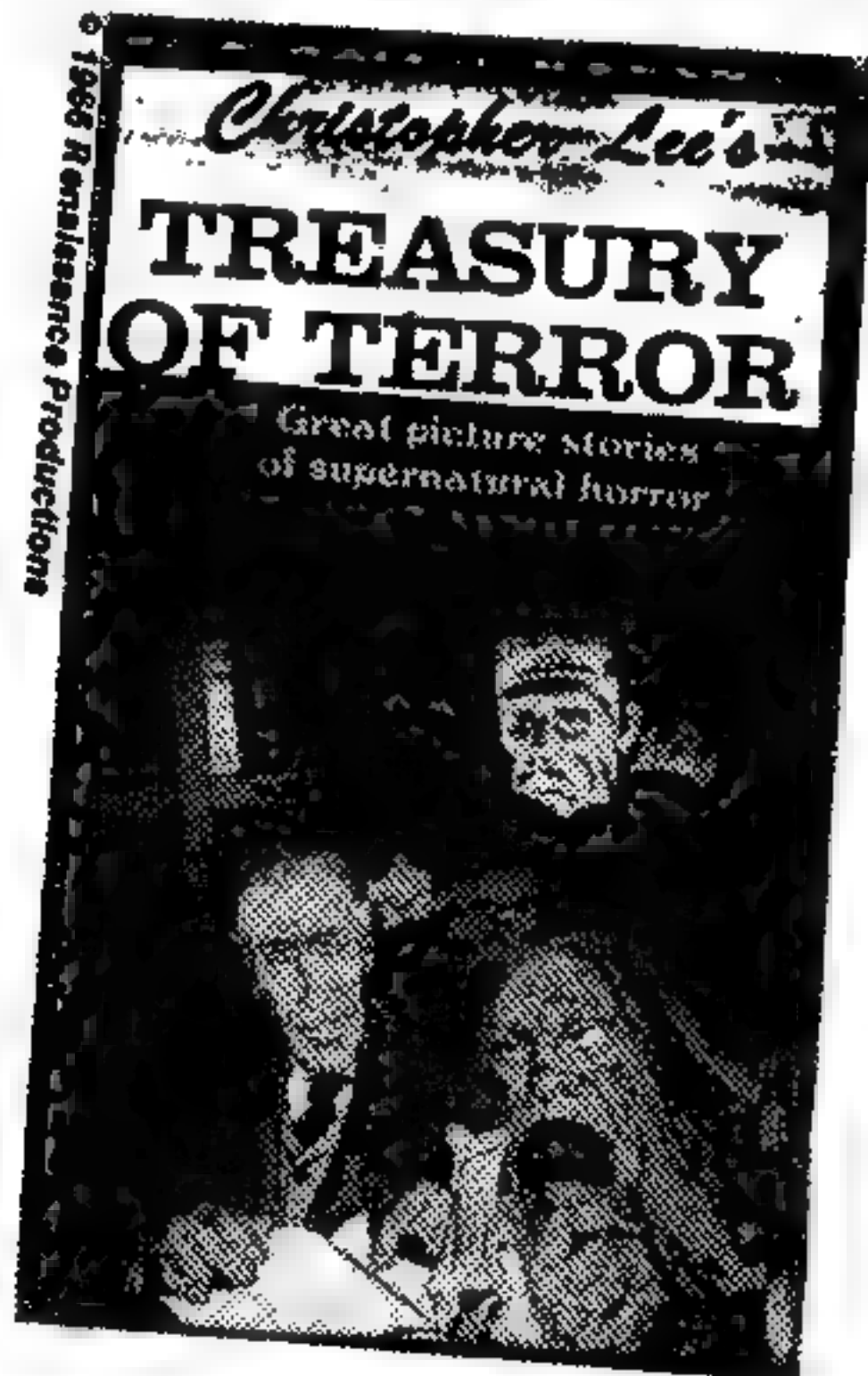
Note trade paperback editions of ALIEN: THE ILLUSTRATED STORY by Archie Goodwin and Walt Simonson (Heavy Metal/Simon & Schuster, 1979), and Berni Wrightson's version of Stephen King and George Romero's CREEPSHOW (New American Library, 1982), both sold in bookstores with considerable success. DC adapted Little Shop of Horrors into comicbook form in '86, with Marvel following in '87 with House II: The Second Story. New World Pictures, producers of HOUSE II and corporate owners of Marvel, accompanied their video release of the film with 500,000 special edition House II comics distributed with the videocassettes to video outlets and stores. Dark Horse has also announced a series based on ALIENS, the 1986 sequel to ALIEN.

Unauthorized variations on Paramount's FRIDAY THE 13TH series appeared in the Japanese comiczine LEMON PEOPLE under the title "Body Count" (the same issue also featured "The Town of Halloween", from the HALLOWEEN films) and in Solson's short-lived black and white Samurai Funnies #2: Samurai the 13th ('87), which also ripped another famous horror classic in its first issue (The Texas Chainsaw Samurai, '86). Back with the giant monsters... Godzilla has also appeared in Japanese manga adaptations from the Toho film series, up to and including GODZILLA '84 (released in the U.S. as GODZILLA 1985), Dark Horse is presently translating a few of these manga adaptations for American readers, announced release in '88 and '89.

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"unauthorized use of his name", especially as it "contained passages of such lewd, lascivious and wanton desire as to inflame unsavory and lascivious desires in the reader." The dispute was settled out of court, and **REPTILIOUS** finally reached the theatres in '62, by which time Charlton had changed the title of the comicbook it had spawned.

The Charlton titles are minor but relevant despite their being non-horrific and definitely aimed at very young readers: they established a profitable enough precedent for a larger publisher, Dell Comics, to pick up the torch in 1962. They also lead to Charlton publishing their own line of monster magazines, **MAD MONSTERS** and **HORROR MON-**



SIDEBAR 5: While most paperback publishers had sporadic, if any, interest in horror fiction until the genre was elevated to best-seller status in the late '60s, Ballantine Books initiated their own line of paperback horror fiction in the mid-'50's. They were the first to do so, as well as being the first to publish paperback editions of Arkham House collections (a small, independent mail order publishing house started by August Derleth, dedicated to collecting horror, science fiction, and fantasy fiction in book form, Arkham first collected the works of H P Lovecraft, Clark Ashton Smith, Ray Bradbury, Robert Bloch, and others). Though the line was never as profitable for Ballantine as the science fiction line was, it nevertheless continued into the '60's. The first crossover between the monster zines and paperbacks was Calvin T. Beck (CASTLE OF FRANKENSTEIN's creator/editor)'s *The Frankenstein Reader* (Ballantine, '62), collecting older horror stories that were in the public domain. Though the book featured neither films or comics, Beck's name (and the plug for CoF in the back of the book) provides the link

Next came Charlton's Monarch line of film adaptations, already noted in the article. The breakthrough title, however, was the Paperback Library edition of *The Best From Famous Monsters of Filmland* (June, '64), which was exactly what it sounds like: articles and stills culled from the pages of Ackerman and Warren's **FAMOUS MONSTERS** zine. The book was successful enough to spawn two sequel volumes, *Son of Famous Monsters in Filmland* (March, '65) and *Famous Monsters of Filmland Strike Back* (June '65); these were the first books published in English concerning horror films. Brad Steiger, an author usually associated with documentation of UFO's, psychic phenomena, ghosts, etc., quickly wrote the first two original books ever to focus on horror movies, *Monsters, Maidens, and Mayhem* and *Master Movie Monsters* (both '65 from Merit Books). With the 1967 hardcover publication of Carlos Claren's landmark *An Illustrated History of the Horror Film* (Putnam), the study of horror films graduated from the exclusive domain of monster magazines into serious film studies and criticisms. Appropriately enough, the first horror

comic paperbacks reprised the cream of the PreCode EC crop. Ballantine began the line with *Tales From The Crypt* (Dec, '64), sporting a beautifully rendered cover by Frank Frazetta, as did the entire series of Ballantine EC reprints. Frazetta was unhappy with the art director's insistence that the covers be closely patterned after comic book cover designs and techniques... he wanted to paint them, and with the final two books in the line, he was allowed to do so, the resulting covers (for *Autumn People* and *Tomorrow Midnight*) ranking among Frazetta's most striking paperback work. In the mid-70's, Ballantine began to publish large trade paperback collections of Frazetta's art; it is also interesting to note that four of the five stories that were adapted to film in Freddie Francis' entertaining **TALES FROM THE CRYPT** ('72) appear in Ballantine's *Tales From the Crypt* collection (those four being "Reflection of Death", "Poetic Justice", "Blind Alleys" and "All Through the House"), with the fifth ("Wish You Were Here") appearing in the paperback collection, *Vault of Horror*. Four EC collections followed *Tales From the*

Crypt: Tales of the Incredible (March '65), *Vault of Horror* (Aug. '65), and two collections of the EC Bradbury adaptations, *Autumn People* (Oct. '65) and *Tomorrow Midnight* (June '66). Each book was listed as 'Volume One', indicating Ballantine's intent of turning the line into a series, alas, that was not to be. The EC collections were the last gasp of Ballantine's horror fiction paperbacks, with Bantam picking up the rights to the Arkham House collections, finding the Ray Bradbury short story collections and novels to be immensely popular. Just prior to the demise of their horror line, Ballantine also published the first horror comic done specifically for paperback, adapting Bram Stoker's classic *Dracula* ('66). Russ Jones Productions packaged the project, along with another paperback horror comic, *Christopher Lee's Treasury of Terror* (Sept. '66) for Pyramid Books. *Dracula* was a moody but dry version, with the text (adapted by Otto Binder and Craig Tennes, a.k.a. Johnny Craig and art by Al McWilliams) efficiently telling the story as it eschewed much of Stoker's blood and

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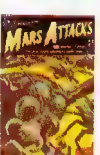
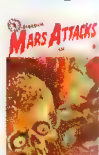
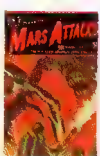
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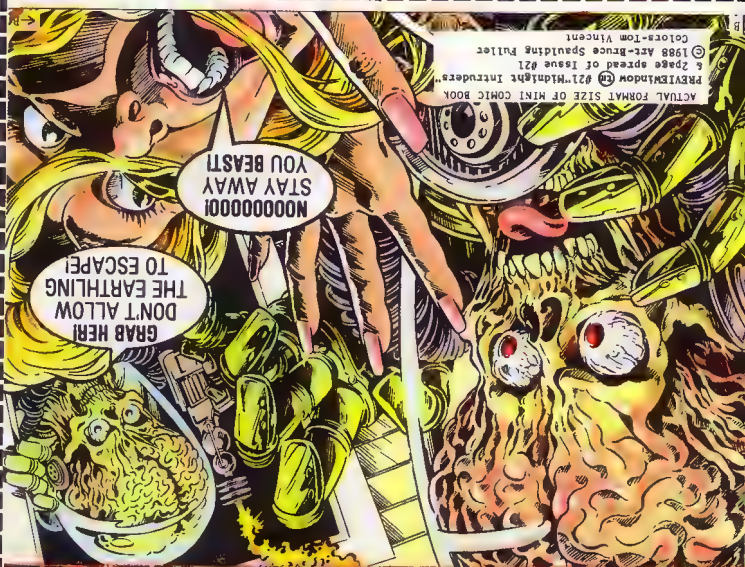
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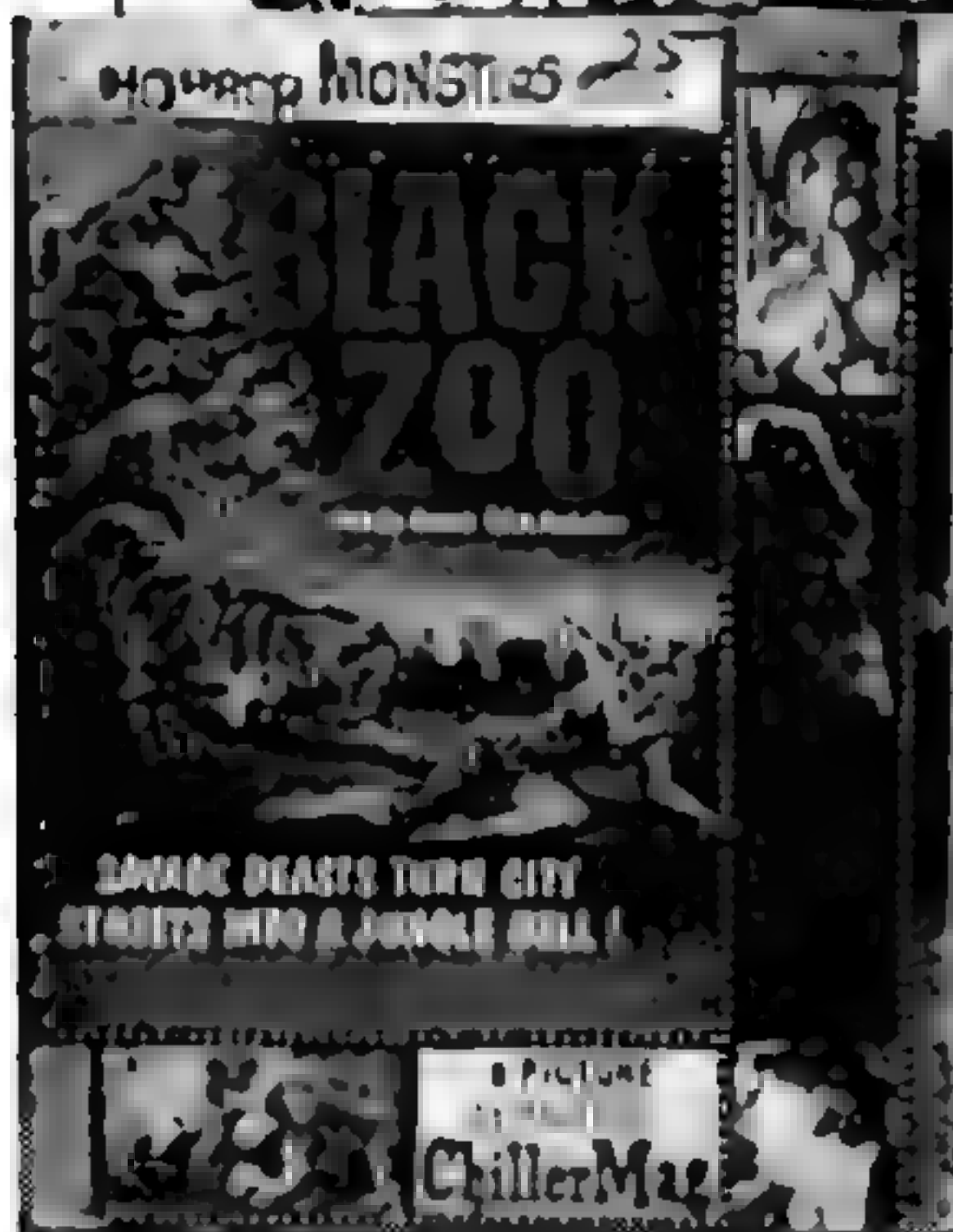
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←C

STERS, in 1961 (each yielding 10 issues and two one-shot companions until their demise in '65). **MAD MONSTERS** #1 sported a cover painted by Steve Ditko and a *very* strange, nonsensical Ditko comic entitled "K: The Maddest Monster of Them All!". Later issues occasionally showcased single illustrations, but no comics; poorly printed and carelessly

packaged, the Charlton monster zines were really the shoddiest of the lot. In 1963, **HORROR MONSTERS** #6 previewed a crude but significant attempt at producing a *fumetti* which did appear the following month, **HORROR MONSTERS PRESENTS: BLACK ZOO**, adapting the Herman Cohen production **BLACK ZOO** to comic magazine format



Thunder; *Treasury of Terror* was much more interesting, with effective visual adaptations of five rarely collected horror stories, including "Dracula's Guest" (the excised first chapter of Stoker's novel) Lovecraft and Derleth's horrific walking dead revenge tale "Wentworth's Day", and Johnny Craig's brilliant translation of Rudyard Kipling's "The Mark of the Beast" to comic art (later reprinted in Warren's **CREEPLY** and **EERIE**).

It is hard to say if these experiments were successful or unsuccessful terminated as they were by the success of Warren's b&w zines on the newsstand, which eliminated the need for paperback horror comics as an alternative to the lack of four-color horror comics. Nevertheless, the end result was the reestablishment of the horror comics as a viable, active genre. In '71, Temple Books issued a paperback collection, *The Best of Creepy*; other horror comic paperbacks were few and far between. Bantam's publication of Jack Oleck (a prolific writer of horror comics since the '50s) novelizations of the Amicus EC anthology

films *Tales From the Crypt* ('72) and *The Vault of Horror* ('73) led to two Warner Paperbacks, *Tales From The House of Mystery* (April '73 and August '73), wherein Jack Oleck adapted stories from DC Comics' four-color horror comic. These were also lavishly illustrated by Bernie Wrightson, with the color covers and exquisite pen and ink b&w interior illus signaling Wrightson's growth out of the constrictions of comicbooks and into the color and pen and ink portfolios and book illustrations to come later in the '70's. Tempe Books first *Win Elmer's Spirit Casebook* was the occasionally gruesome *True Haunted Houses and Ghosts* ('76) combining typeset text with narrative comic illustrations to good effect.

Paperbacks also provided a refuge for further movie *fumetti*, with oddities like Discus Books/Avon's 1967 text and photos adaptation of Peter Watkins's *The War Game* giving way to the movie *fumetti* explosion of the mid-'70s. Mandala Production, who trademarked the term "Foto-nevel", led the pack with their popular full color *Star Trek* *fumetti*,

issuing over a dozen 'Fotonovels' based on the most popular *STAR TREK* television episodes ('77-'78). These were published by Bantam, later in '78, Dell published Mandala's first 'Fotonovel' based on a feature, Steven Spielberg's *Close Encounters of the Third Kind* (March '78), and by the end of the year Mandala were publishing their own series of movie *fumetti* as Fotonovel Publishing (natch). At least a dozen were published before the end of '79, many of them adapting current horror and science fiction films. *Invasion of the Body Snatchers* (Jan '79), *Love at First Bite* (March '79), *Lord of the Rings* (April '79), *Nightwing* (May '79), and *Quack Rogers in the 25th Century* (July '79). By the time other publishers followed in kind (few in color, and usually working with lurid fare like *Mork and Mindy* or — choke! — *Can't Stop the Music*), the videocassette revolution had rendered what Stephen King calls "non-books" completely obsolete, with Pocket Books' b&w 'Photostory' of *Star Trek II: The Wrath of Khan* ('82) by Richard J. Anobile ending the flurry of *fumetti*. Anobile actually

began the 'craze' with his trade paperback frame blowup filmbook series for Avon ('74-'75, including *FRANKENSTEIN OR JEKYLL AND MR HYDE*, and *PSYCHO*, with color 'Movie Novels' of *ALIEN* '79, and *POPEYE*, '80 for Avon, and another of *OUTLAND*, '81, for Warner Books), but these were not true *fumetti* using word balloons and other comicbook techniques.



SHEDAN & Before one considers Russ Jones an unsung hero of sorts, I hasten to add that his reputation among those he worked with is a delicate matter to discuss in print. While his role as a catalyst in the revival of the horror comics in the mid-'60's was of undeniable importance, considerable credit must go to the actual creators — the artists and writers who worked with Jones, completing the work at hand despite often adverse conditions. Archie Goodwin recalls that "Russ was a great salesman, and would set up legitimate deals" as a packager: those he depended upon to execute his projects, however, often ended up feeling very dissatisfied with business matters. This was certainly the case with Warren's *CREEPY* magazine, resulting in Warren hiring Archie Goodwin in Jones' place as of the fourth issue.

Afterwards, Jones continued to work in the field undaunted, and packaged two fine paperback horror 'comics' in 1966, the first an atmospheric adaptation of Bram Stoker's *DRACULA*, the second an effective anthology of horror stories adapted to comic form. Christopher Lee's *Treasury of Terror* (see Sidebar 5 for more info.) Jones also painted a handsome cover for Calvin Beck's 1967 *CASTLE OF FRANKENSTEIN ANNUAL*, followed with a three-issue run of Jones' own monster magazine, *MONSTER MANIA* (Oct. '66-April '67), a fine effort that covered the British Hammer Films productions with surprising depth and detail; Jones even coaxed an excellent wraparound cover from artist Frank Frazetta for MM #2's coverage of *ONE MILLION YEARS B.C.*

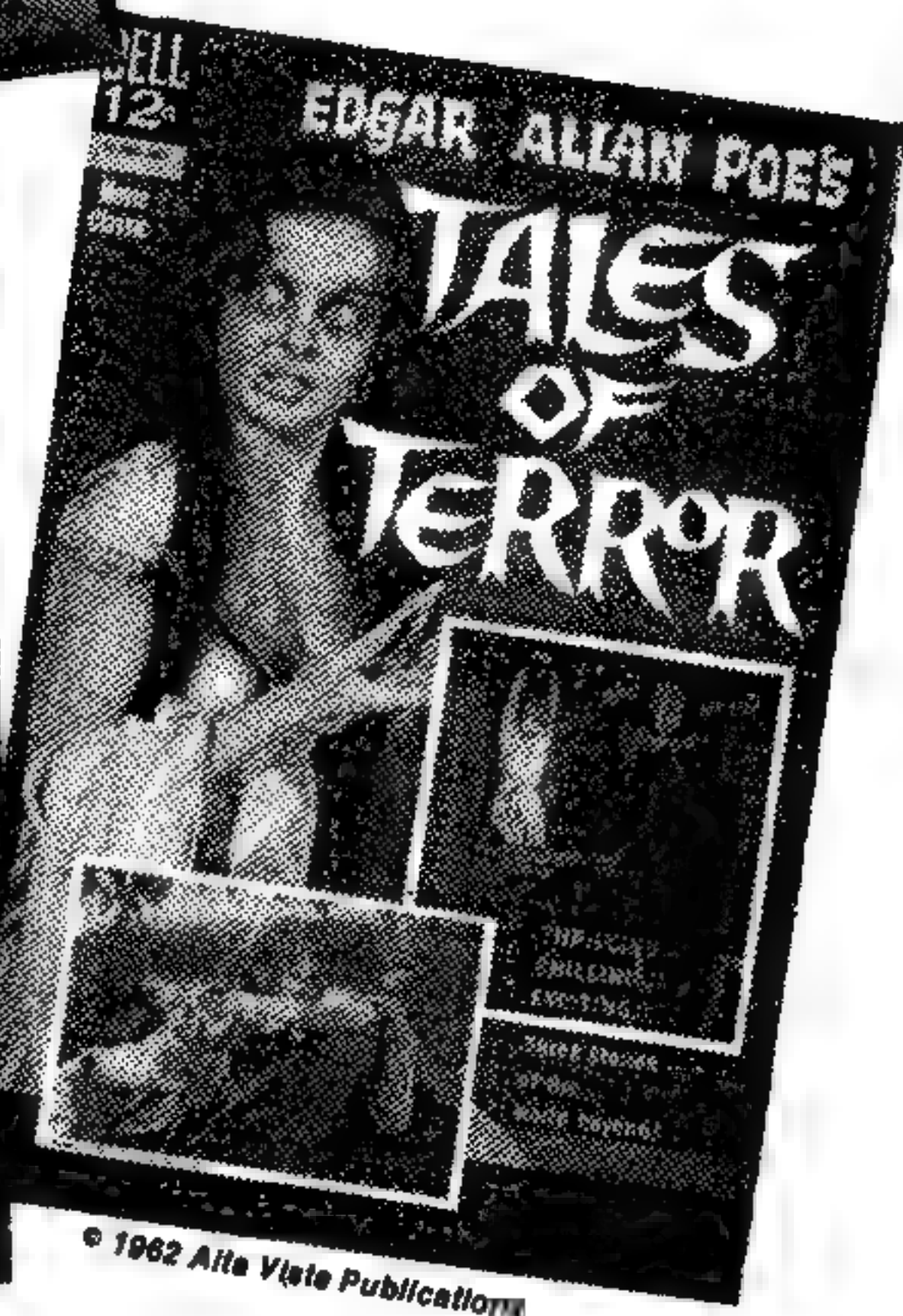
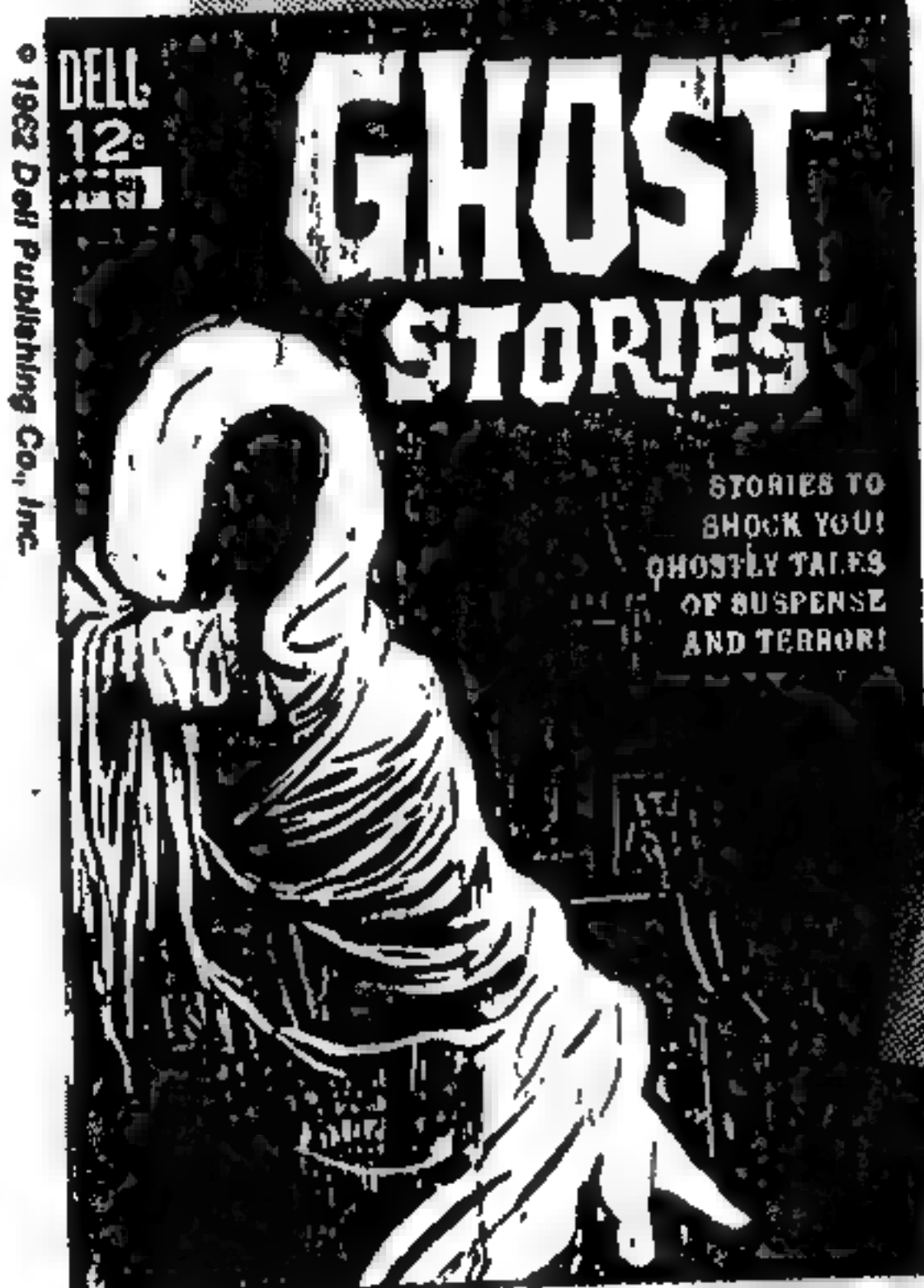
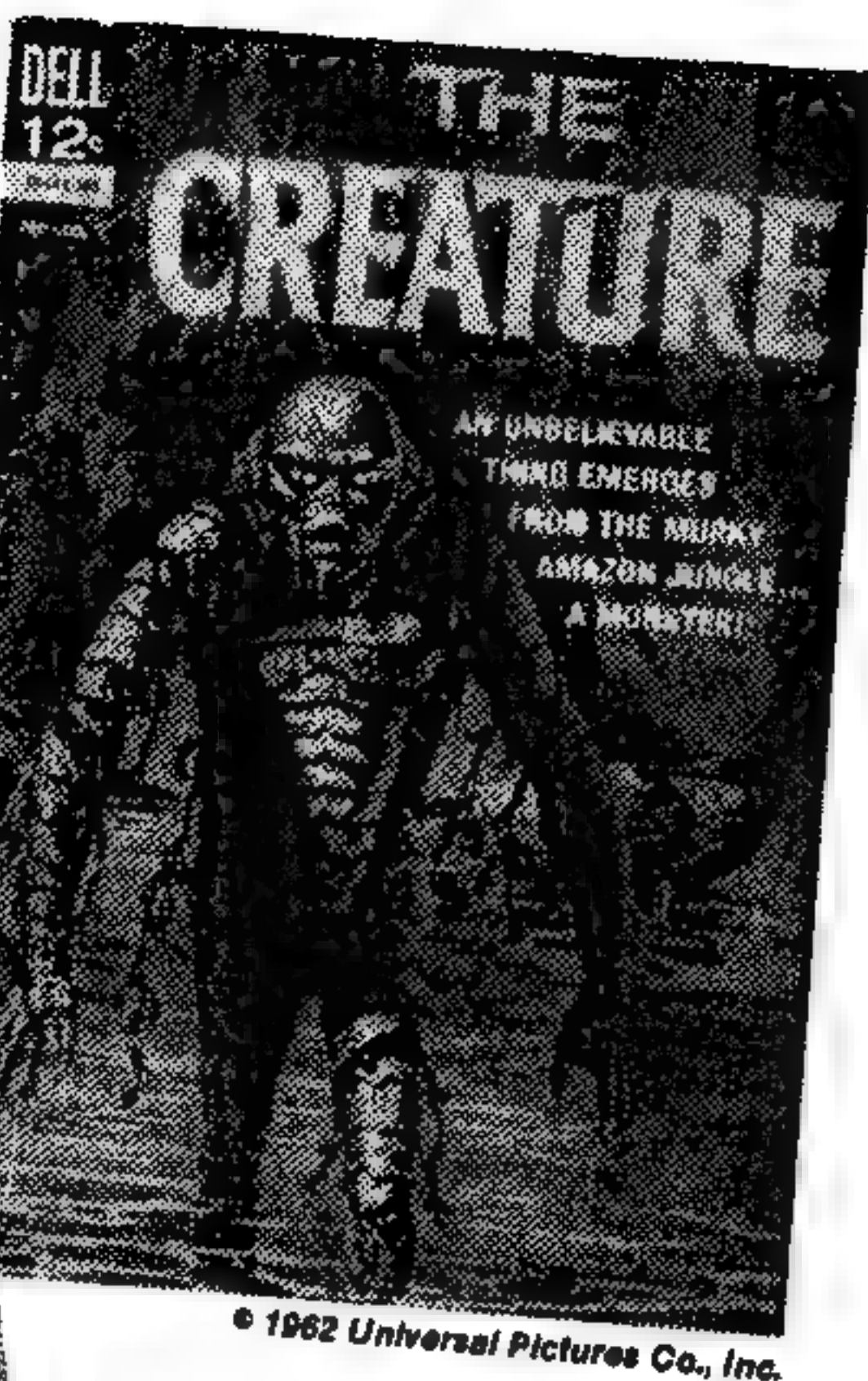
During this same period, Jones co-wrote and acted in (as a walking corpse) a shoddy low-budget horror anthology film, *DR. TERROR'S GALLERY OF HORRORS* ('67, a.k.a. *THE BLOOD SUCKERS AND RETURN FROM THE PAST*), directed by David L. Hewitt, who was also responsible for similar travesties like *THE MIGHTY GORGA* and *JOURNEY TO THE CENTER OF TIME*. While some sources claim that the five stories in this film anthology were lifted from Jones' scripts for early issues of *CREEPY*, I've been unable to confirm this... having read *CREEPY* and seen the film, I'd say it isn't true.

After the demise of *MONSTER MANIA*, Jones went to England, later returning with the claim that he had written scripts for Hammer Films under the name of 'Jack Younger' (anybody able to confirm or deny this?) He then wrote articles for Marvel's line of Black and White magazines, as well as scripts for Marvel's b&w science fiction magazine *UNKNOWN WORLDS*. Jones also remained active in filmmaking on the West Coast, though I've been unable to uncover his credits during this period; he also may (or may not) have written horror novels under his 'Jack Younger' pseudonym. Definitely a subject for further research!

Larry Ivie, who also played a key role in *CREEPY*'s origin, went on to publish his own monster zine, *MONSTERS AND HERGES* (7 issues, '67-'68). *MONSTERS AND HERGES* featured Ivie's own comics in every issue starring his superhero Altron boy, but these were not horror comics in any sense of the term.

Jones was not the only comic professional to be involved in filmmaking during the mid-'60's. Cartoonist Pat Boyette was actively involved with making independent exploitation films in

his hometown of San Antonio, Texas, even while continuing his work as an artist at Charlton, Warren, and others. His film credits include Co-producing *NO MAN'S LAND* ('64), directing *DUNGEONS OF HORROR/DUNGEONS OF HARROW* (also '64), and producing, writing, and directing *THE WEIRD ONES* ('62); unfortunately, Boyette lost all prints, paperwork, and stills in a fire though *DUNGEONS OF HORROR* still surfaces on television.



using sequential progressions of stills and frame blow-ups from the film with accompanying captions and word balloons to tell the story. One year later, publisher Jim Warren would refine the same format to produce his own *fumettis* from existing horror films.

Meanwhile, Dell Comics had taken the initiative to release the first new four-color horror comics to hit the newsstand in nearly a decade. Along with Gilberton, publishers of the *CLASSICS ILLUSTRATED* comics (whose horrific adaptations of Frankenstein, Dr. Jekyll and Mr. Hyde, The Hunchback of Notre Dame — the latter two redrawn, tamer versions, and the novels of H.G. Wells had remained in print throughout the '50's and '60's), Dell had never supported the CCA, nor did their comics bear its seal

of approval'. In fact, Dell was one of the few publishers to remain unscathed by the purge of '54, as they operated under their own "Dell Pledge to Parents" promising wholesome fare. Specializing in popular licensed characters and titles (Walt Disney, *Pogo*, *Tarzan*, and countless movie and TV adaptations and spinoffs) along with their own original properties, their decision to release comics based upon the Universal Pictures classic monsters in 1962 may not seem surprising. These one-shots roughly coincided with the appearance of the Aurors monster model kits: *THE MUMMY*, Sept. '62; *DRACULA*, Oct.-Dec. '62; *THE CREATURE*, Dec. '62; followed by *FRANKENSTEIN* and *THE WOLFMAN* in '63. Apart from *THE CREATURE*, these comics had little connection with the famous Universal series. *THE*

MUMMY ignored Universal's Im-Ho-Tep (Boris Karloff) or the tongueless, tanna-leaf reanimated Kharis (Lon Chaney, Jr.) mythologies in favor of its own talkative Ahmed the Mummy, whose one good eye fires death rays. *THE WOLFMAN* was a vapid version of *Dr. Jekyll and Mr. Hyde* (why license the Universal property?), while *FRANKENSTEIN* shifted gears a third of the way through its adaptation to bring the Frankenstein's Monster to America to raze the countryside. *DRACULA* is the most interesting of the batch, with one page in particular depicting lurid activities strictly forbidden by the code: victims borne away by gigantic vampire bats, rotting ghouls burying a man alive, a skeletal doctor apparently transfusing a writhing victim's blood into a skeleton (?). The one-shots proved successful, with *FRANKENSTEIN* and *THE CREATURE* being 'reprinted by popular demand' and an 84-page reprint giant *UNIVERSAL PRESENTS DRACULA, THE MUMMY, AND OTHER STORIES* (including material from John Stanley's *GHOST STORIES* #1; see below) in '63 and '64.

1962 also saw Dell publishing two brilliant and completely original horror comics written by John Stanley (*LITTLE LULU*), the Giant-Size *TALES FROM THE TOMB* #1 and premiere issue of *GHOST STORIES*. Subsequent issues (37 issues of *GHOST STORIES*, & only one other issue of *TALES FROM THE TOMB*) immediately suffered from the loss of Stanley's unique and disturbing approach to writing horror for comics, embracing deceptively simplistic narratives that rely upon a nightmarish syntax and logic that defies analysis: it simply *works*, without resorting to the usual trappings or devices found in horror comics. Sadly, these two comics remain Stanley's only serious work in the genre, as he moved on to write and draw *MELVIN THE MONSTER* (10 issues, '65-'69) before abandoning comics altogether.

In late 1962, a division in Dell management resulted in the west-coast packagers of the Dell Comics retaining most of the licensed properties (and better editorial packaging) and becoming Gold Key/Whitman, while Dell continued publishing on their own at a marked loss in quality books and sales through the '60's. *THE TWILIGHT ZONE* (95 issues, '61-'79) began as a Dell comic, but became Gold Key's title at this time, and Gold Key continued the trend with *BORIS KARLOFF THRILLER* #1 (Oct. '62; title changes to *BORIS KARLOFF TALES OF MYSTERY* with #3, last 97 issues until '80). Between Dell and Gold Key, other TV fare followed: *THE OUTER LIMITS*, *THE INVADERS*, *DARK SHADOWS*, along with comedic titles based on *THE ADDAMS FAMILY*, *BEWITCHED*, *THE MUNSTERS* (which also spawned its own one-shot black and white zine, *THE OFFICIAL MUNSTERS MAGAZINE*, '65, published by Twin Hits Prod.). etc. For the most part, this was all tepid, lifeless material, occasionally distinguished by good artwork in the anthology titles such as *THE TWILIGHT ZONE*.

More relevant here were Dell's "Movie Classic" adaptations of the AIP/Roger Corman Poe film and their ilk, prominently featuring Poe's beloved walking dead, vampiric lovers, premature burials, and psychological and physical tortures. Though rendered in Dell's usual bland, tasteful manner, the subject matter alone openly ignored the CCA standards. The titles continued throughout the mid-1960's: *TALES OF TERROR* (2/'63), *THE RAVEN* (2/'63), *TWICE*

TOLD TALES (11/'63), *MASQUE OF THE RED DEATH* (8/'64), *TWO ON A GUILLOTINE* (4/'65), *TOMB OF LIGEIA* (4/'65), *WAR GODS OF THE DEEP* (7/'65), and the H.P. Lovecraft bastardisation *DIE, MONSTER, DIE!* (3/'66). Of peripheral interest are Gold Key's one-of-a-kind fumetti comicbook *THREE STOOGES IN ORBIT* (11/'62, Giant Size) and an adaptation of Roger Corman's Science-Fiction/horror *X, THE MAN WITH THE X-RAY EYES* (9/'63). Gold Key also licensed the famous "Ripley's Believe It or Not!" property to produce *RIPLEY'S BELIEVE IT OR NOT! TRUE GHOST STORIES* ('65-'66), featuring art by Al Williamson, Wally Wood, and George Evans, lasting only a couple of issues but prompting Ripley Enterprises to publish their own variation as a black and white magazine, *RIPLEY'S BELIEVE IT OR NOT! TRUE WEIRD* (2 issues, '66).

All of this activity culminated in Dell's misfired attempt to create their own line of superheroes out of the rubble of their Universal monster comics, in the vain hope of competing with the success of DC and Marvel's superhero titles. Horribly written and drawn by Tony Tallarico, the superhero versions of *DRACULA*, *FRANKENSTEIN*, and *THE WEREWOLF* (3 issues each, '66-'67) are best forgotten... they are the worst American mainstream comics ever produced. Ignoring these aberrations, the Dell and Gold Key cycle of horror comics were too bland and sporadic to launch a genuine revival of the genre; they were all licensed titles, riding the coattails of more prominent, popular, and vital horror material in other media. Had Dell or Gold Key maintained even a glimmer of the originality and impact John Stanley brought to his single issues of *GHOST STORIES* and *TALES FROM THE TOMB* in '62, the Dell/Gold Key cycle would not have remained merely a footnote in the history of horror comics. The revival remained a couple of years away, and it would grow directly from the alternative market of the monster magazines.

Jim Warren, Forry Ackerman, and *FAMOUS MONSTERS* remained at the center of the monster maelstrom throughout this period; much of the horror merchandising was, in fact, available in the back pages of Warren's zines. The craze spread further, leading to the hybrid of hotrods and horrors from Ed 'Big Daddy' Roth in '63: 'Ratfink', 'Weirdos' decalls, posters, records, Revell "Custom Monsters" model kits, and four issues of *BIG DADDY ROTH* b&w magazine published by Pete Millar (of *DRAG CAR-TOONS*) in '65. Imitations followed, tying into the '60's surf scene as well. Even a conservative magazine such as *BOY ILLUSTRATED*, an imitation of the long-lived *BOY'S LIFE* zine, carried its own tame horror comicstrip, drawn by Chic Stone.

There were occasional outcries against the grislier extremes the monster merchandising reached. The already mentioned *MARS ATTACKS* cards were the first to go. 'Hamilton's Invaders', a trio of hideous toy monster bugs resembling some of the gigantic insects in the *MARS ATTACKS* cards, quickly and quietly disappeared from toystore shelves and catalogues, their bloodshot pop-eyes and sickly green veined sacs and tumors perhaps proving too unsightly for many parents. The most notable backlash came against the Aurora monster model kits that followed the popular Universal monster models: the 'Aurora Monster Customizing Kit', complete with severed limbs, the genuinely

gory 'Guillotine' workable model, with the victim's head that plops into the basket, and 'The Forgotten Prisoner of Castlemare', whose skeletal remains were contorted in agony in the torture cage he died within. All briefly surfaced, and quietly vanished. Though they did not provoke anything like the scandal of the '54 comics purge, their demise indicated than any resurgence of the horror comics — if they were to have any teeth at all — would have to be done cautiously, and outside of the CCA dominion: as magazines, aimed at teenage and adult readers.

The first inkling of what was to come appeared in *FAMOUS MONSTERS* #29 (July, '64): among the cover blurbs was one exclaiming "JERRY LEWIS attacked by monsters!". The corresponding interior piece was not about movies, as it reprinted 4 pages from DC's four color comic *THE ADVENTURES OF JERRY LEWIS* #83 (July-August '64) featuring Dracula, Frankenstein, and a cartoony Wolfman. From this innocuous beginning, the full-blown revival of horror comics quickly grew.

As the next issue of *FM* hit the stands, two new Warren magazines also appeared. *MONSTER WORLD* #1, the first issue of Forry's companion to *FM* (which has already been mentioned), featured a surprisingly good 6-page comic art adaptation of the 1933 Boris Karloff classic *THE MUMMY*. Shortly after, the first of Warren's trio of horror movie *fumetti* magazines *FAMOUS FILMS* surfaced, with an unlikely (but, again, surprisingly effective) adaptation of the current drive-in monster-musical *THE HORROR OF PARTY BEACH* ('64). Both of these were the collaborative work of veteran EC artist Wally Wood and a newcomer, Russ Jones.

It was Larry Ivie (of *CASTLE OF FRANKENSTEIN*'s early issues) who had originally suggested the idea of reviving horror comics to Warren, but at the time Warren wasn't interested. Larry's idea was to employ the EC artists — most of whom were still freelancing, and in need of work — and create a new horror comic magazine in the EC tradition. But it was Russ Jones, who lived nearby Larry in New York City's upper West side, who caught Warren's ear a year later. The story told by Wally Wood was that Jones approached him, claiming he was working with Warren, and asking if Wood cared to work on the projects at hand. When Wood agreed, Jones then went to Warren, saying he was working with Wood . . . and Warren agreed to publish their project. The results were "The Mummy" comic in *MW* and the *HORROR OF PARTY BEACH* *fumetti*. When Jones and Wood parted ways (apparently due to Wood's dissatisfaction), Jones carried on with another EC vet, Joe Orlando, and Maurice Whitman, while still working for Warren in other capacities (retouching photos, production work, etc.).

Without a lag, *MONSTER WORLD* #2 featured another "Mummy" comic, a beautifully done adaptation of Universal's 1940 *THE MUMMY'S HAND*, with art by Joe Orlando. Soon thereafter, the second *fumetti* by Jones and Maurice Whitman (in place of Wood) was released, adapting Universal's 1956 science-fantasy oddity *THE MOLE PEOPLE* (Inexplicably, this zine was *not* *FAMOUS FILMS* #2). Reader and sales response was solid enough for Warren to give the go-ahead to Jones' packaging the first issue of the proposed black-and-white horror comic zine. By the time Jones &

Orlando's comic art adaptation of Hammer's *THE CURSE OF FRANKENSTEIN* had appeared in *MONSTER WORLD* #3 (April, '65), with the same team doing another comic adaptation (from Hammer's *HORROR OF DRACULA*) for *FM* #32 (March, '65), the third and final *fumetti* was being published on their heels: *FAMOUS FILMS* #2: *THE CURSE OF FRANKENSTEIN/THE HORROR OF DRACULA*, again by Orlando & Jones, and easily the best of the three photo-comic zines.

Soon after, the first issue of Warren's premiere horror comic zine, *CREEPY*, erupted from the newsstands.

The horror comics were finally back from the grave.

"Had Warren attempted the plunge into comics a year or so later, it's doubtful the remarkable group of artists who launched *CREEPY* would still have been available. The long dry spell of scrambling for assignments since the late fifties worked their toll on comics was rapidly breaking up an a large variety of higher paying work was materializing more and more rapidly to tempt them all. But it hadn't quite happened yet when Warren began *CREEPY*. Busy though they might have been, they still had the time. And, more importantly, the enthusiasm."

(—Archie Goodwin, "Warren Publishing: a personal view")

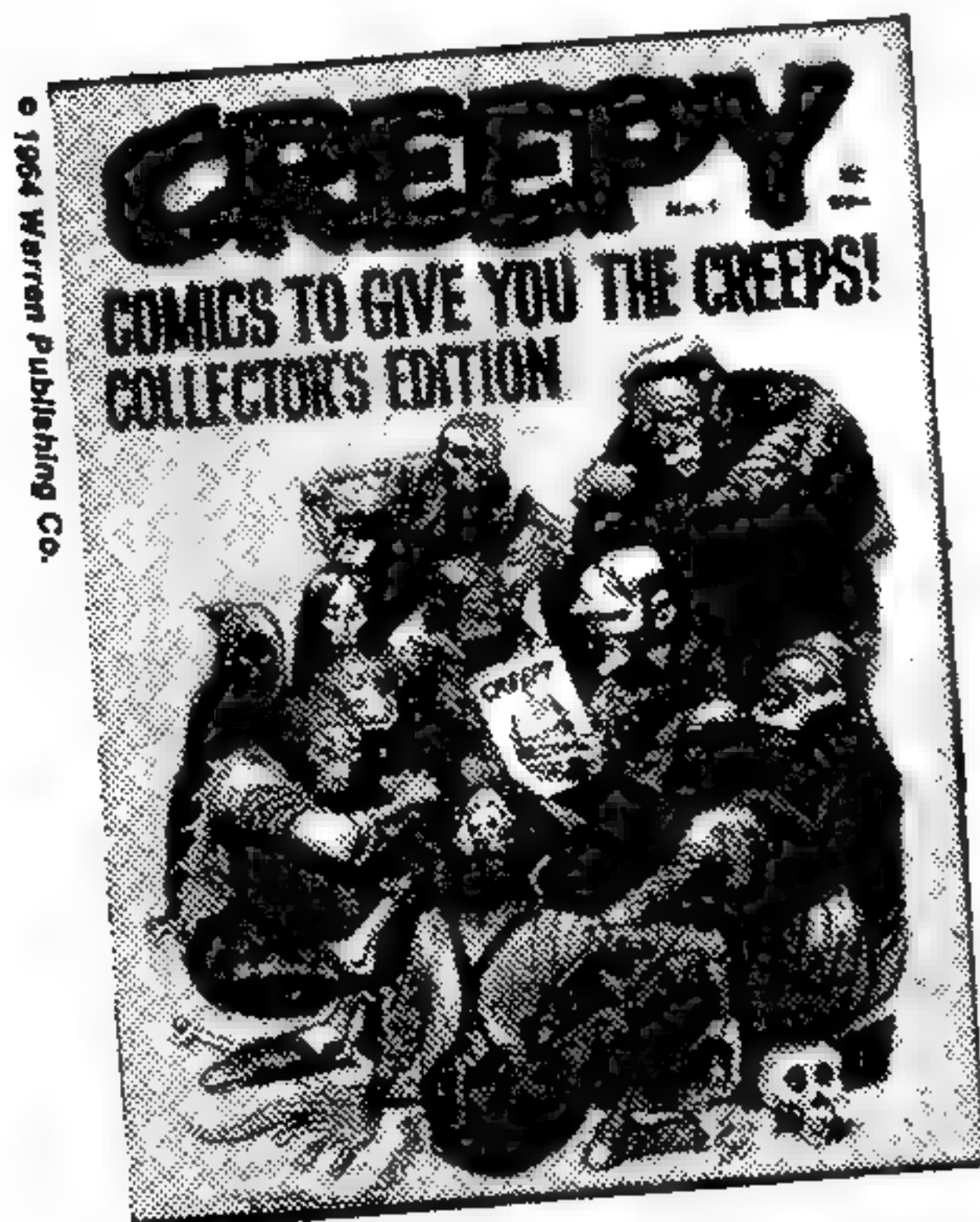
While a strong case can be made for the role paperback publishers — particularly Ballantine Books — may have had in the horror comics revival, there can be no doubt that *CREEPY*, and *CREEPY* alone, was responsible for the successful resurrection of the horror comics that had been dormant for a full decade. Even as Ballantine's first of five paperback volumes reprinting classic EC horror and science fiction comics hit the racks, *CREEPY*'s success eclipsed them, publishing all *new* stories by the same EC all-stars: Frank Frazetta, Al Williamson, Reed Crandall, George Evans, Joe Orlando, Angelo Torres, and Roy Krenkel. The proposed series of EC reprint were significant, but *CREEPY* was a more vital and popular publishing event (see sidebar 5).

Russ Jones was indeed the catalyst and editor/packager for *CREEPY*'s maiden issues, but it was Larry Ivie — whose idea it had originally been, and who worked with Jones on the first issues, writing three scripts for *CREEPY* #1 — who provided Jones the necessary link with the EC artists. Jones met Al Williamson and Archie Goodwin (then an aspiring comicbook writer, working at *REDBOOK* magazine for his bread and butter wages) in Ivie's apartment, then a frequent meeting place for comic pros and aspiring creators. Both Al and Archie responded to Jones' pitch, and after careful consideration of Jones and Warren's project, Al spread the word amongst his illustrious colleagues (no pun intended). Besides the already mentioned EC vets, Gray Morrow and Archie Goodwin were involved on Al's recommendations; Jones, sharing studio space with the artist, brought Joe Orlando into the book, setting up an agreement with science-fiction writer Ottor Binder to work with Orlando on a multi-chapter adaptation of Binder's "I, Robot" Adam Link stories. Jones also began work on two companion projects, *BLAZING COMBAT* (emulating EC's gritty war comics) and an untitled twin for *CREEPY*; before either saw light of day, Russ Jones had moved on, leaving the behind-the-scenes production of *CREEPY* in turmoil (see sidebar 6).

It was up to Archie Goodwin (whose scripting Jones had liked enough to include three of his stories in *CREEPY* #1,

with the subsequent two issues entirely written by Archie) and Al Williamson to salvage the title in the wake of Jones' dismissal. Warren promoted Archie to Editor with #4, based on a recommendation from Al Williamson, and Archie was able to rectify the situation, working out of his office at REDBOOK. CREEPY's second cousin EERIE was announced in CREEPY #2, and again in #7, after Warren had secured the rights to use the title EERIE with a very rough and ready first issue that was never distributed (see sidebar 7). The first issue of the title to reach the public was EERIE #2

(March '66), launching a second horror comic zine that would last as long as CREEPY (ending with Warren's closing-up shop in 1983). As with Uncle Creepy's distinctive characterization, Cousin Eerie was designed by EC vet Jack Davis. Davis was reluctant to draw horror comics again after the savage purge of '54, but Warren somehow urged Davis to draw the cover of CREEPY #1 and create both horror hosts (despite Davis having turned Archie down when he first approached Jack with creating the 'look' of Cousin Eerie).



SIDEBAR 7: The first issue of Warren's EERIE has become a source of great controversy among collectors for a number of years. The *Comic Book Price Guide* by Robert M. Overstreet continues to list that "at least three different versions exist", with specifics given for a first and second printing, adding that "other unauthorized reproductions for comparison's sake would be practically worthless" (remaining ambiguous as to whether the second printing is, therefore, authorized or unauthorized). Furthermore, there is a final note "The *Comic Book Price Guide* recommends that, before buying, you consult an expert." For the purpose of this article, I have done just that.

Archie Goodwin was there. He was editing CREEPY at the time of EERIE #1's hasty assembly, he helped to assemble it with Warren, and his relationship with Warren continued (on an irregular basis) for the next decade. I had three conversations with Archie in January-February of this year, from which the following information came. Archie also graciously sent me a copy of EERIE #1 from that first and only Warren printing along with an article he had written for a European publisher's history of horror comics entitled "Warren Publishing: a personal view." With his permission, I have quoted from that article and our conversations throughout this article. The following is also from Archie's article:

A WARREN MAGAZINE

EERIE™

FROM THE EDITORS OF
FIRST ISSUE! CREEPY

NO. 1 35¢
SEPTEMBER



© 1985 Warren Publishing Co.

EERIE™

IMAGE OF BLUEBEARD	PAGE 3
DEATH PLANE	PAGE 10
THE INVITATION	PAGE 16



BONJOUR, BEASTIES! COME WITH ME TO TURN-OF-THE CENTURY FRANCE, I WANT YOU TO MEET A GUY WHO'S A REAL CUT-UP... A MERRY MANIAC WHO LIKES TO MARRY HIS VICTIMS BEFORE DISPOSING OF THEM! IN FACT, YOU MIGHT SAY, HE'S THE SPITTING...

IMAGE of BLUEBEARD!

"EERIE... had a far more troubled beginning. Once we had finally settled on the title, we began promoting it in CREEPY. Then Warren discovered that another publisher who used his same distributor was bringing out an imitation of CREEPY and intended to call it EERIE. In the late fifties, there had been a one-issue attempt at a black-and-white horror comic; its title was EEME (actually EERIE TALES - SRB). With its failure, rights to the title had lapsed. Now, whoever got their version of EERIE out first would have new claim to the title. Since Warren's rival was going to be reprinting old horror comics material from the fifties, there seemed little chance of beating them into print as all of our stories for the first issue of Warren's EERIE were still with the artists and none of them near completion. The distributor was after Warren to give him as the other publisher had a much larger line of magazines and was therefore considered a more valuable customer. Warren had one day before he was scheduled to meet with the distributor and the rival publisher to argue his case. He had me and letterer Gaspar Saladino meet with him and, utilizing some inventory material from CREEPY as well as some material already printed, the three of us cobbled together a pamphlet-sized little magazine emblazoned with the EERIE logo already designed for us by our regular letterer, Ben Oda. Warren had simple line

repro printing done on it overnight. By the next morning, there were about two hundred copies of EERIE #1 in existence. Some were shipped to other cities where Warren had arranged for them to be displayed for sale. When he went to his meeting, Warren tipped the newsstand operator outside his distributor's building so that several copies of our freshly printed "magazine" would be displayed. Entering the meeting, Warren handed a shocked distributor and competitor copies of EERIE #1 and announced that it was on sale downstairs. Confirming this, the pair capitulated (the rival publication wound up being something called, BEWARE, I believe, and most buyers took it literally, it didn't last long). EERIE was on its way and an instant collector's item had been created. The hastily assembled wretchedly printed little pamphlet that launched the title would eventually be valued at \$250 by collectors and actually have illegally-reproduced pirated versions of it made for sale to gullible fans. And what actually was intended to be the first issue saw official distribution as EERIE #2. The distributor was PDC, the publisher was possibly Myron Fass, or Bernard Bailey (Archie isn't sure) and while Eerie Publications did begin printing its shoddy line of black and white magazines reprinting PreCode comics in '64 BEWARE was not one of their titles (or, to the best of my own research, anyone else's at this

time). Eerie Publishing's first title was the one-shot TALES OF TERROR, followed by the series WEIRD beginning in '65. I W Enterprises (a.k.a. Super) also published a four-color comic EERIE in '64, lasting 9 issues, also reprinting PreCode material (though I isn't remotely possible this is the publisher Archie is referring to as it wasn't a magazine. Further research is necessary on this point). What is definite is that Warren's EERIE #1 was printed only to secure Warren's claim on the title, with its newsstand appearance limited to the few dealers Warren "tipped" for the purposes of conning the distributor and competition. The remaining copies were never sold through Warren's zines. In fact, Archie recalls they were always in the way in the offices with the only copies that reached people outside the office being giveaways to the occasional visitor or to fans who wrote lengthy letters of comment. Having served its purpose, Warren certainly had no reason to do a second printing of EERIE #1 at any time. There is indeed a "second printing", but it did not come from the Warren offices. The copy of EERIE #1 Archie provided is the genuine article, and fits the specifics given for the "first printing" in The Comic Book Price Guide, with the additional characteristic of pages 18, 19, and 20 bearing the information printed on the board the original art was drawn upon,

running a device on the bottom left side of each page: "MOHAWK SUPERFINE TEXT - White - Smooth Finish - 25 x 38 - 80 (160M)" on page 18, "POSEIDON OPAQUE TEXT - White - 25 x 38 - 80 (160M)" on page 19, and "POSEIDON OPAQUE BRISTOL - White - (illegible) - 140 (280M)" on page 20. Unless someone is able to come forward with evidence to the contrary, this is the one and only genuine, authorized Warren printing of EERIE #1. In 1975, Warren ran an ad in his line of black and white zines offering to confirm or deny the authenticity of copies of EERIE #1 collectors might wish to verify. He also offered a reward for information leading to the parties responsible for the counterfeit editions of EERIE #1. Fantaco owner and publisher Tom Skuijan sent his copy which fit the description given in the Price Guide for the "second printing" (including the "uneven, untrimmed" pages and blue-striped staples why would a publisher trying to present a magazine worthy of newsstand display leave the pages untrimmed?), to James Warren at this time. Warren's reply indicated that the copy was a counterfeit. Given the plethora of obvious counterfeits in the marketplace, the book's value as a collectible has been undermined and at present it is difficult to get full Price Guide value for genuine copies.

By the time of *EERIE*'s arrival, the Warren line had stepped out of the distinctive shadow of the EC tradition and begun to assume its own approach: striking cover paintings by Frank Frazetta, the addition of unique stylists like Steve Ditko, Jerry Grandenetti, and Alex Toth to the artistic lineup, and a rich variety of storylines and subject matter, culling from folklore, movies, horror literature (including a number of excellent adaptations), science-fiction, fantasy, and a new genre to comics, sword and sorcery. The Warren line was the class act of the pack, rising well above the sleazy nature of most of the competition (Archie Goodwin also scripted Gil Kane's b&w one-shot *HIS NAME IS SAVAGE*, June '68, of nominal interest here for its savage graphic violence and extreme political paranoia — recommended reading!)

The competition came hot and heavy on Warren's lead, though none of them approached the quality of his own titles. Their immediate contemporaries were *all* reprints of the gory and often ghastly (in terms of quality) PreCode horror comics of the early '50's. I.W. Enterprises/Super Comics offered four-color comicbook reprints, sans the CCA seal of approval, with *STRANGE MYSTERIES*, *STRANGE PLANETS*, and *EERIE* enjoying a brief run in '63 and '64. More prevalent (and longer-lived, running into the mid-'80's) were Eerie Publications' flood of PreCode reprint titles, packaging nihilistically crude, raw, and often ridiculously gory horror stories under the most ludicrously blood-splattered covers imaginable. This line of black and white zines began with a one-shot, *TALES OF TERROR*, in '64, and continued with series like *WEIRD* ('65/'66), *TALES OF VODOO* ('68), and a gory-western title *GREAT WEST* ('68). The real torrent hit in '69, with reprints and rewritten and redrawn PreCode material appearing in *TALES FROM THE TOMB*, *TERROR TALES*, *HORROR TALES*, *WITCHES TALES*, *TALES OF THE KILLERS* (all '69), *STRANGE GALAXY*, and *WEIRD WORLDS* (both '71). Even cruder (!) were Stanley Publications (simultaneously published in the U.K. by Moore Harness Ltd.) slew of PreCode reprint books, *CHILLING TALES OF HORROR*, *SHOCK* (both '69, occasionally reprinting some interesting material from ACG titles and Basil Wolverton stories), *STARK TERROR*, and *GHOUL TALES* (both '70, reprinted Aragon stories).

More interesting, and at least containing new material, were the later b&w horror comic zines: the short-lived *WEB OF HORROR* ('69-'70), publishing early work by future masters like Jeff Jones, Mike Kaluta, and Berni Wrightson at the threshold of the four-color DC horror comic revival under Joe Orlando's editorial hand; the Skywald line of the early '70's, *PSYCHO*, *NIGHTMARE*, and *SCREAM*; etc.

But these fall beyond the scope of this article, and hence another chapter, another time.

Warren launched two more black and white comic zines, *BLAZING COMBAT* (4 issues, '65-'66) and *VAMPIRELLA* ('69-'83); the first quietly folded despite its extraordinary quality of story and art, the second, overtly blending sex and horror, proved a popular successor to *CREEPY* and *EERIE*'s popularity. (A full assessment of the Warren line is, again, the subject of a separate chapter.

The monster magazine proper, however, still played midwife to the horror comics in the wake of *CREEPY*'s groundbreaking emergence. Calvin T. Beck's *CASTLE OF*

FRANKENSTEIN began to prominently feature original comics for the zine, beginning in '67 with lush coverage of Wally Wood's self-published *WITZEND* in *CoF* #11, leading to #12's introduction of Frank Brunner's "Smash Gordon" and Marv Wolfman and Len Wein's first pro sale "The Conjuror and the Man Called Armageddon" (Wolfman and Wein went on to be prominent writer/editors at DC and Marvel; Wolfman's *TOMB OF DRACULA* and Wein's *SWAMP THING* were two of the seminal horror comics of the '70's). Brunner's two-part "Carnak", Larry Hama's perverse "The Box" and "The Axe-Murderers", and especially Berni Wrightson's "A Case of Conscience" (*CoF* #16, '71) represent the best of *CoF*'s comic tales, along with the occasional Brunner and Kevin Kelly cover painting.

FAMOUS MONSTERS featured comic reprints from *CREEPY*, *EERIE*, and *VAMPIRELLA* during their reprint-heavy issues in '67; Tom Sutton's beautifully rendered 8 pager "The Monster From One Billion B.C." was the first and best (*FM* #48, Feb. '67), and may indeed have been drawn specifically for *FM*, given its focus on the making of horror films by an unscrupulous producer and deranged special effects man.

More interesting were the Otto Binder/Jerry Grandenetti collaborations that appeared as 16-page inserts) printed on yellow newsprint) in *CRACKED'S FOR MONSTERS ONLY* (#6 - 8, Jan. '69-July '69). Written and drawn with evident haste, but enjoyable for their crude vitality, these contemporary versions of Frankenstein, Dracula, and Jekyll & Hyde were presented as chapters from "The Secret Files of Marc Vangoro". The next two issues replaced these pulpish delights with what appear to be inventory from the defunct *WEB OF HORROR* zine (featuring *WEB*'s arachnid host, Webster) and cover paintings by Jeff Jones (#9) and Gray Morrow (#10; Morrow was also painting movie posters for films like *BRAIN OF BLOOD* and *FRANKENSTEIN'S BLOODY TERROR* at this time).

The bi-weekly tabloid *THE MONSTER TIMES* (48 issues, 3 specials, Jan. '72-July '76) made comics a significant and consistent part of its contents from its first issue. Amid the ongoing coverage given to historical perspectives of horror comics, from the EC's (especially in *MT* #10) to monster heroes, zombies, and movie comics, there were many memorable original comics drawn specifically for *MT*: Berni Wrightson's "Nosferatu" and Frankenstein poster, Jeff Jones' "A Gnawing Obsession" (#4 and #5), Carlos Garzon's adaptation of "Curse of the Werewolf" (#8), Bruce Jones' "Liana" (#14), Tom Sutton's "Rat!" (#23) and "The Monster That Devoured Canarsie" (#26), and Frank Brunner's "Werewolf Goes West" (#24), among others. Also notable are very early efforts by creators who later became prime movers in the comics industry, such as Jim Starlin (#20), John Byrne (#17), and Dave Gibbons (#36), as well as Joe Brancatelli's short-lived spinoff from *MT*, *INSIDE COMICS* (4 issues, '74-'75), which presented the first public forum for serious discussion of the comics industry years before the institution of *The Comics Journal* and its ilk.

The writer of Dave Gibbons strip in *MT* '36 was Dez Skinn, who conceived and edited his own British monster zine featuring intensive use of comics, hence playing an important role (along with the weekly 2000 A.D.) in the development of U.K. talent prior to the 'British Explosion' of

the '80's. Every issue of Skinn's *THE HOUSE OF HAMMER* (30 issues, '76-'84; title changes to *HOUSE OF HORROR* with #19, then *HALLS OF HORROR* with #21 to #30) featured a comic adaptation of a Hammer Film and an original story as part of the 'Van Helsing's Terror Tales' series. Among the many artists whose work appeared in *HoH*, Angus McKie (in #1, later of *HEAVY METAL* fame), David Lloyd (#23), and Brian Bolland (#13 and 17, later retitled and colored by Eclipse and released as *BRIAN BOLLAND'S BLACK BOOK*, July '85) stand out, with Brian Lewis (almost every issue, with *HoH* reprinting much of it as an all-comic special on the eve of Lewis' death) and John Bolton being the most prolific. Bolton's work especially is remarkable, as one can see the maturing of his pen & ink and wash illustration techniques throughout an excellent oeuvre of film adaptations (in *HoH* #4, 6, 8, 10, 14, 21, 25, and 26, the latter two reprinting his ultrarare comic format promobook for Amicus' *THE MONSTER CLUB*; also note *DRACULA COMICS SPECIAL #1*, '84, reprinting from *HoH* #1 and 6, and Eclipse's two-issue colored and retitled collection. *JOHN BOLTON HALLS OF HORROR*, June '85). *HoH* led to Skinn publishing and editing a remarkable experiment in creator-owned b&w comics in magazine format, *WARRIOR* (26 issues, '74-'85), which introduced, among other features, two series written by Alan Moore, "Marvelman" (reprinted and continued as a four-color comic *MIRACLEMAN* by Eclipse) and "V for Vendetta" (reprint and conclusion due from DC Comics, '88-'89). Skinn's own poor management and shoddy business practices, however, led to *WARRIOR*'s demise, and the exodus of British talent to U.S. publishers in search of fresh talent. *HoH* represents, to date, the last great contribution the monster magazines have made to the comic artform.

Mention should also be made of Jim Steranko's *COMIX-SCENE* (later *MEDIASCENE* and, finally, *PREVUE*), which featured an "All Horror Issue!" (#3, March-April '73) notable for Steranko's unusual horror tale, "Frogs!". On the other end of the spectrum, Tony Tallarico (who was responsible for the previously discussed Dell superhero-monster travesties of the early '60's) edited Mayfair Publications' *MONSTER WORLD* #1 and 2, title changing to *QUASIMODO'S MONSTER MAGAZINE* with the third issue (8 issues total, March '75-May '76) due to Warren's claim on *MW*. Each issue featured comics, which were typically

crude, ugly, and nonsensical. Much better were the color comics (and some in b&w) that appeared in the science-fiction oriented *QUESTAR* (13 issues, '78-'81), featuring excellent artwork by Mike Grell, Mark Wheatley, and Marc Hempel, though none are horrific in nature. *FANGORIA* has also featured an occasional color horror comic (#39, 46) amid the rare article on horror comics.

Horror comics have, for the time being, outgrown their link with the monster magazines. Though the vitality and survival of the horror comics genre is still, unfortunately, tentative in the current state of the marketplace, the recent explosion of possibilities — in format, marketability, mass-market interest, and in stretching the creative and communicative perimeters of the artform itself — offers great potential. As horror comics grow within these expanded boundaries, the monster magazines have likewise gone in their own very different direction (however, many fanzines — like *DRACULA* — do continue to feature comics)

Born out of their love for (and dependence on) horror films, the 'monster magazines' are now more integrally and creatively involved with the films themselves. An entire generation of makeup artists and special effects technicians learned from and were inspired by Dick Smith's articles in *FAMOUS MONSTERS* and his *MONSTER MAKE-UP HANDBOOK* (Warren one-shot, '65; recently reprinted in expanded trade paperback format by Imagine, Inc.). They, in turn, have inspired and educated new generations through the pages of *FANGORIA* and fanzines like *DEEP RED*; not to mention the writers, producers, and directors who once read (or wrote for, including Joe Dante, Sam Sherman, Jim Wynnoski, etc.) monster magazines. They have come full circle in a way, creatively feeding the very industry they were originally created to document, display, and discuss. The comic artists who now appear in the pages of the monster magazines are seeing print because they are designing for films: William Stout (on *CONAN*, *RETURN OF THE LIVING DEAD*, *INVADERS FROM MARS*, etc.), Mike Ploog (*WIZARDS*, *THE THING*, etc.), Ron Cobb (*ALIEN*, *ALIENS*, *CONAN*, etc.), and others. Ripe with potential, we see the debt is being repaid, in countless ways that continue to revitalize both the monster magazines and the horror comics, even as they energise the greater circle of the respective industries and artforms they function within.

Article Design Layout by Mario A. Bruni

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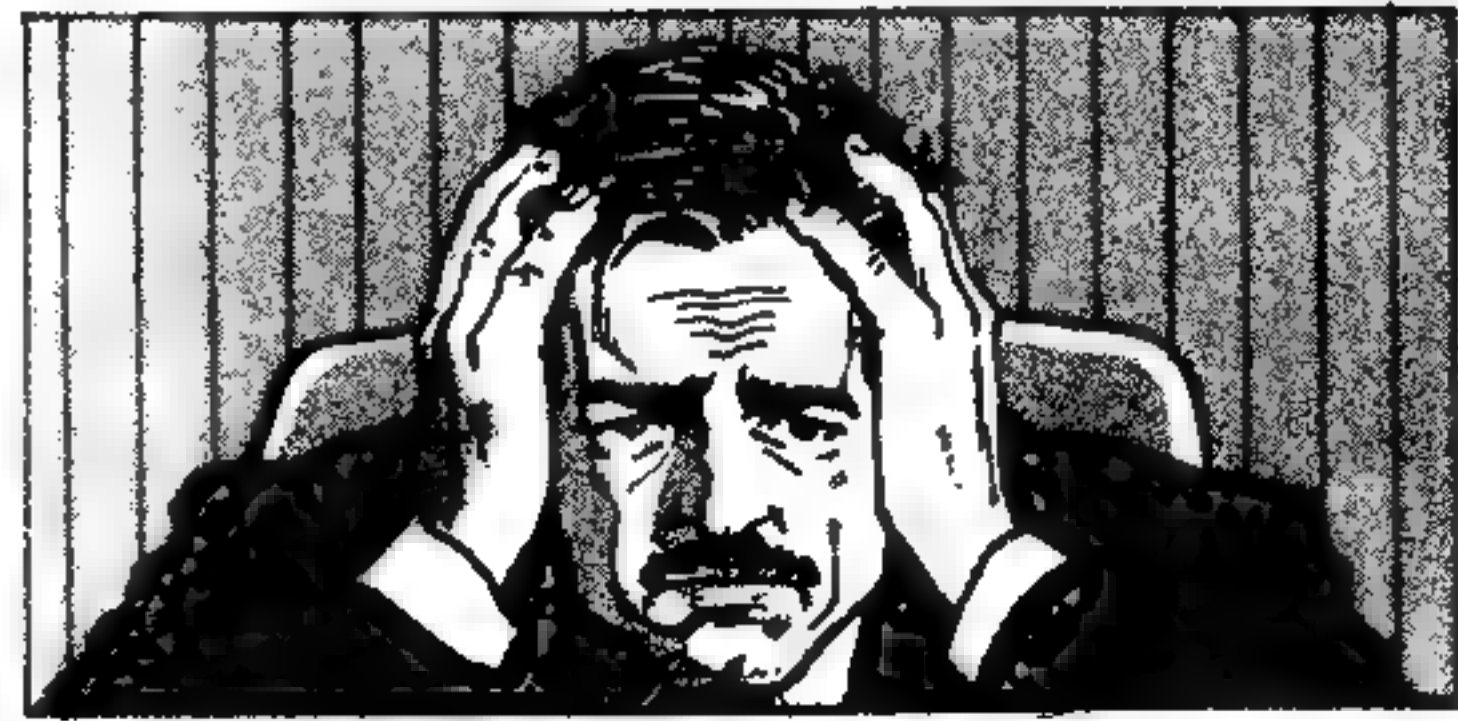
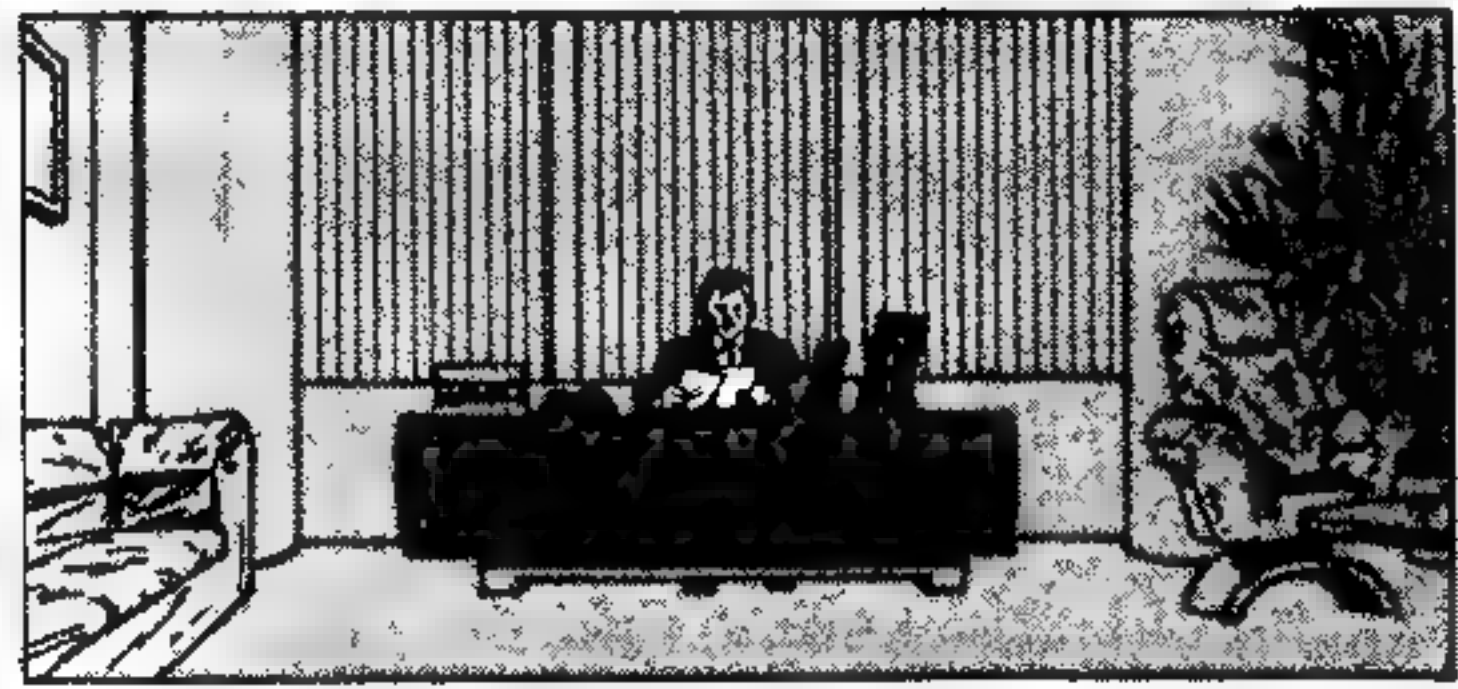
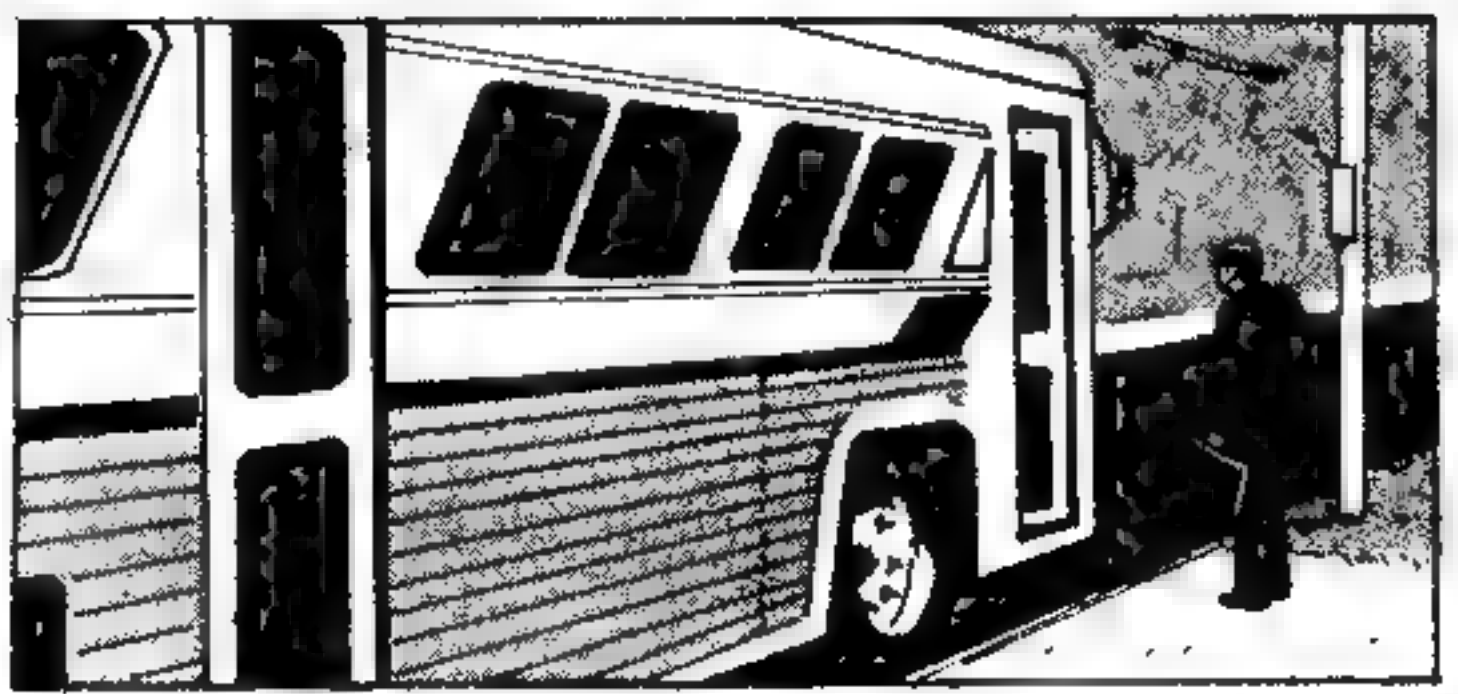
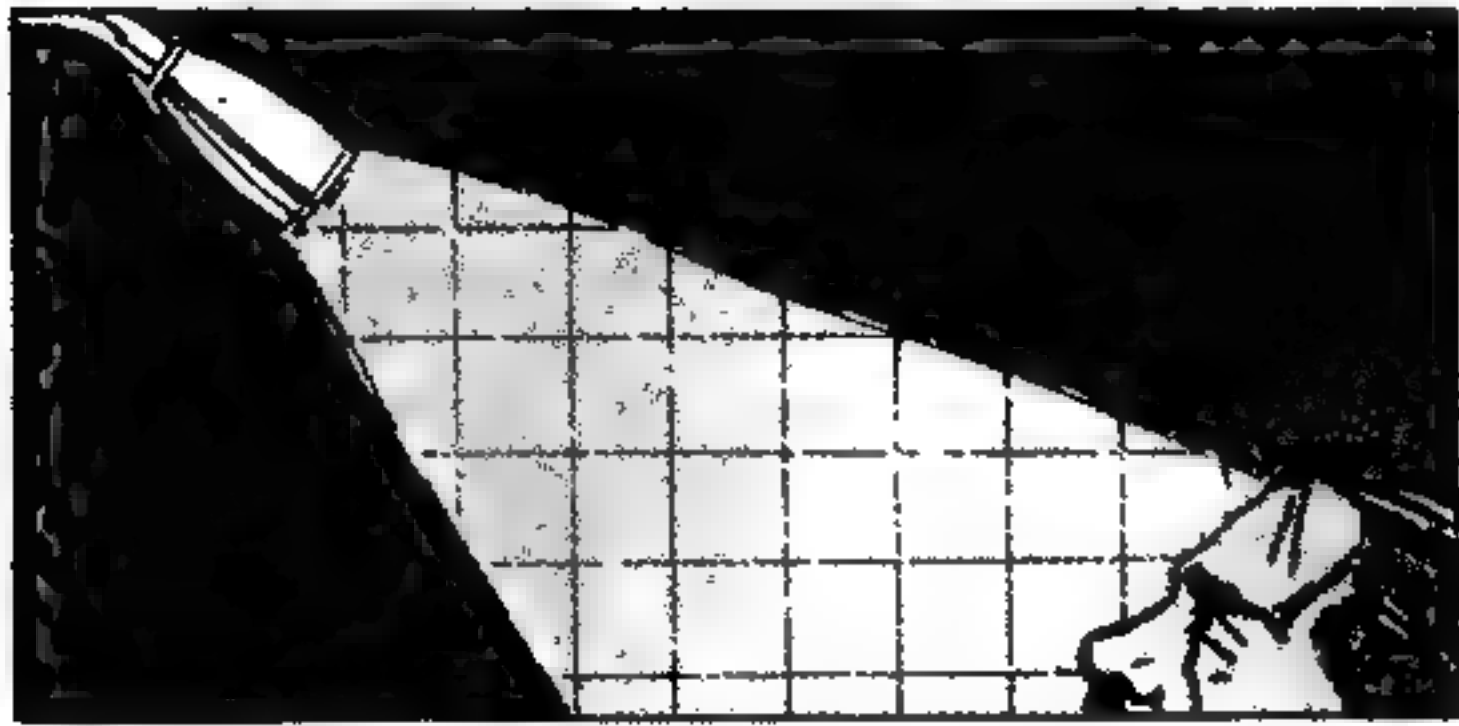
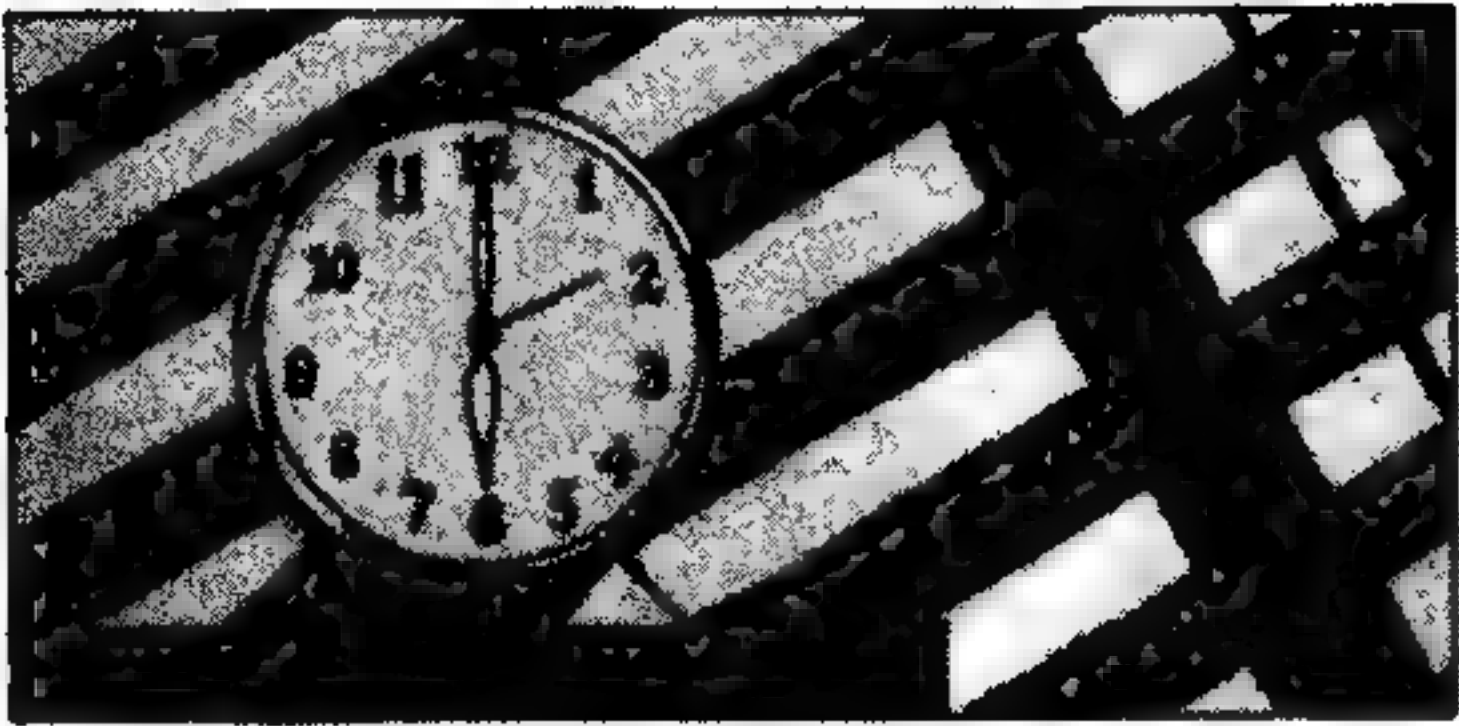
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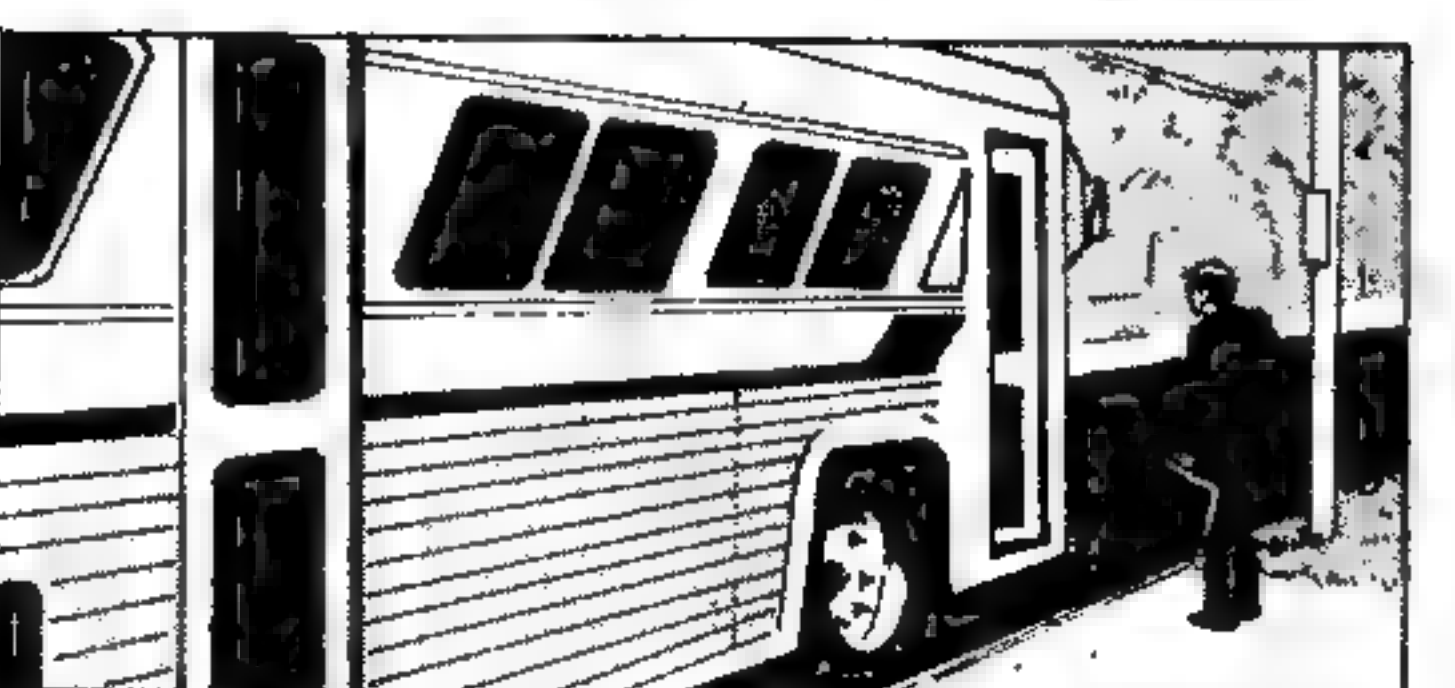
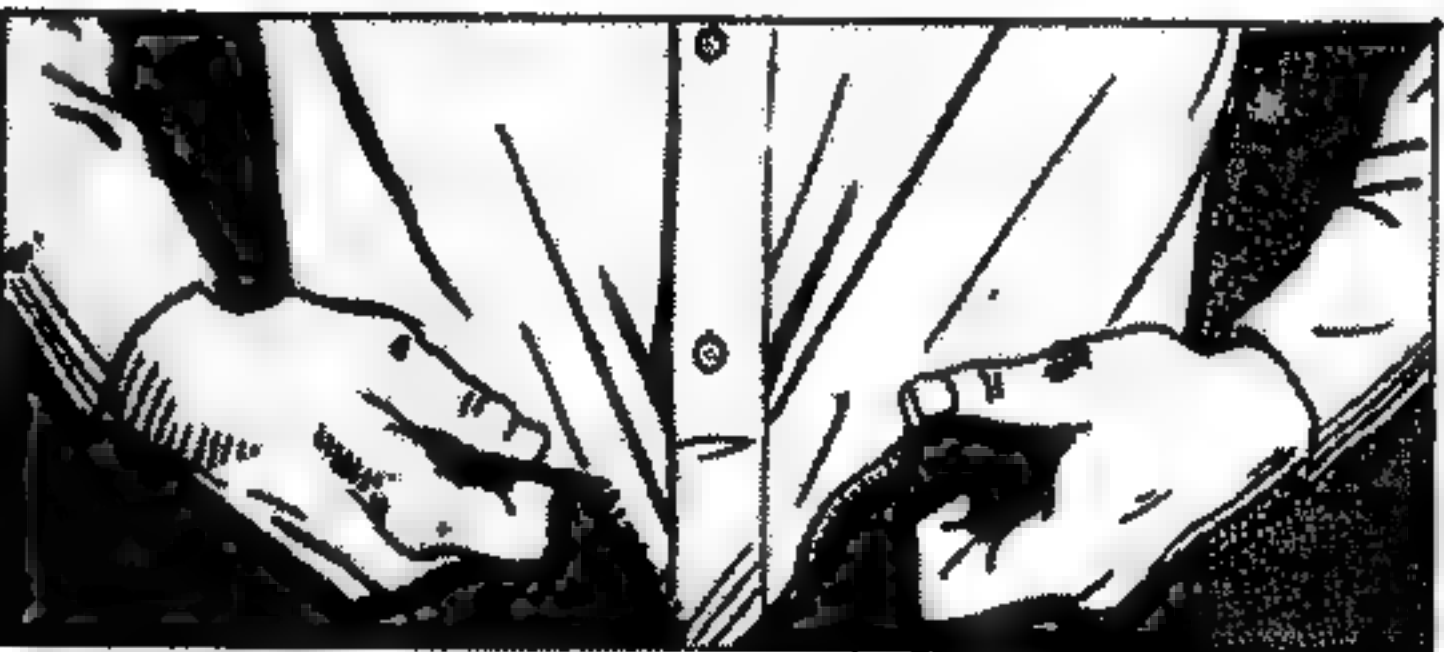
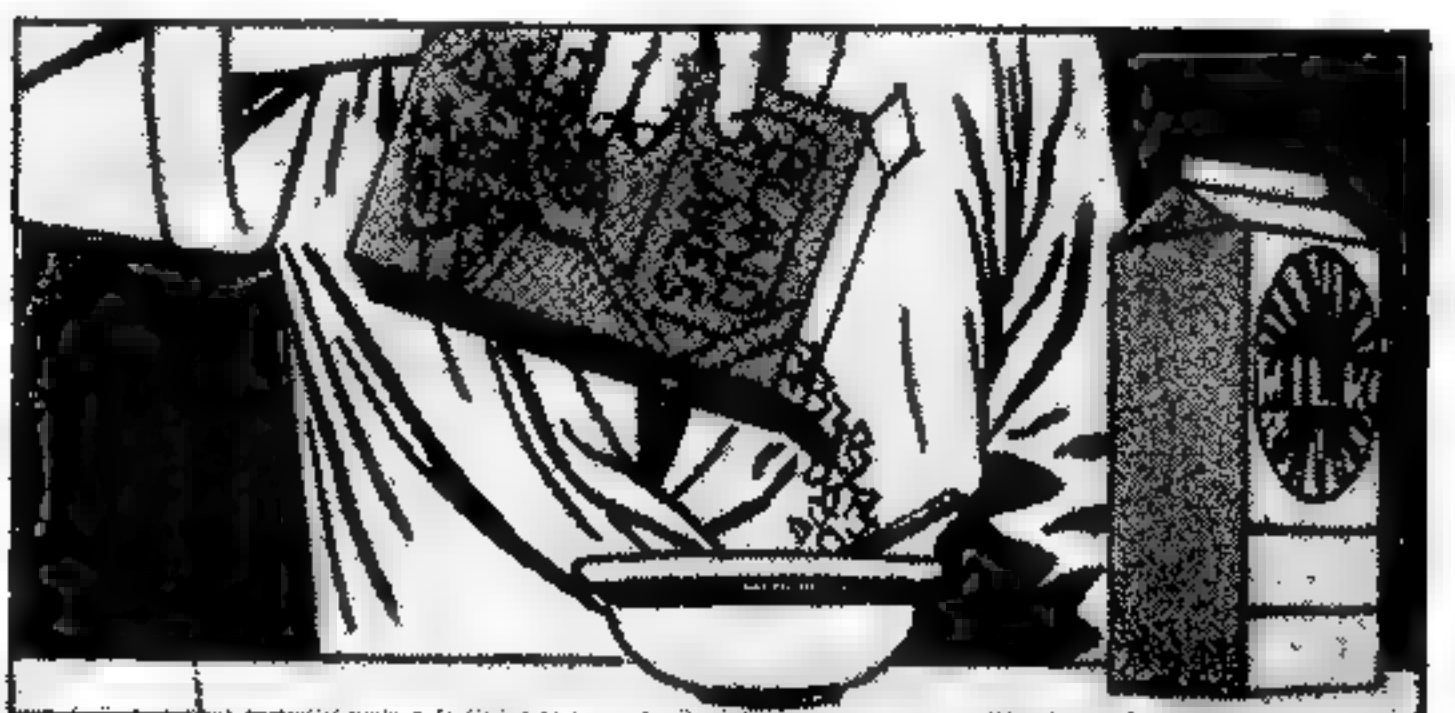
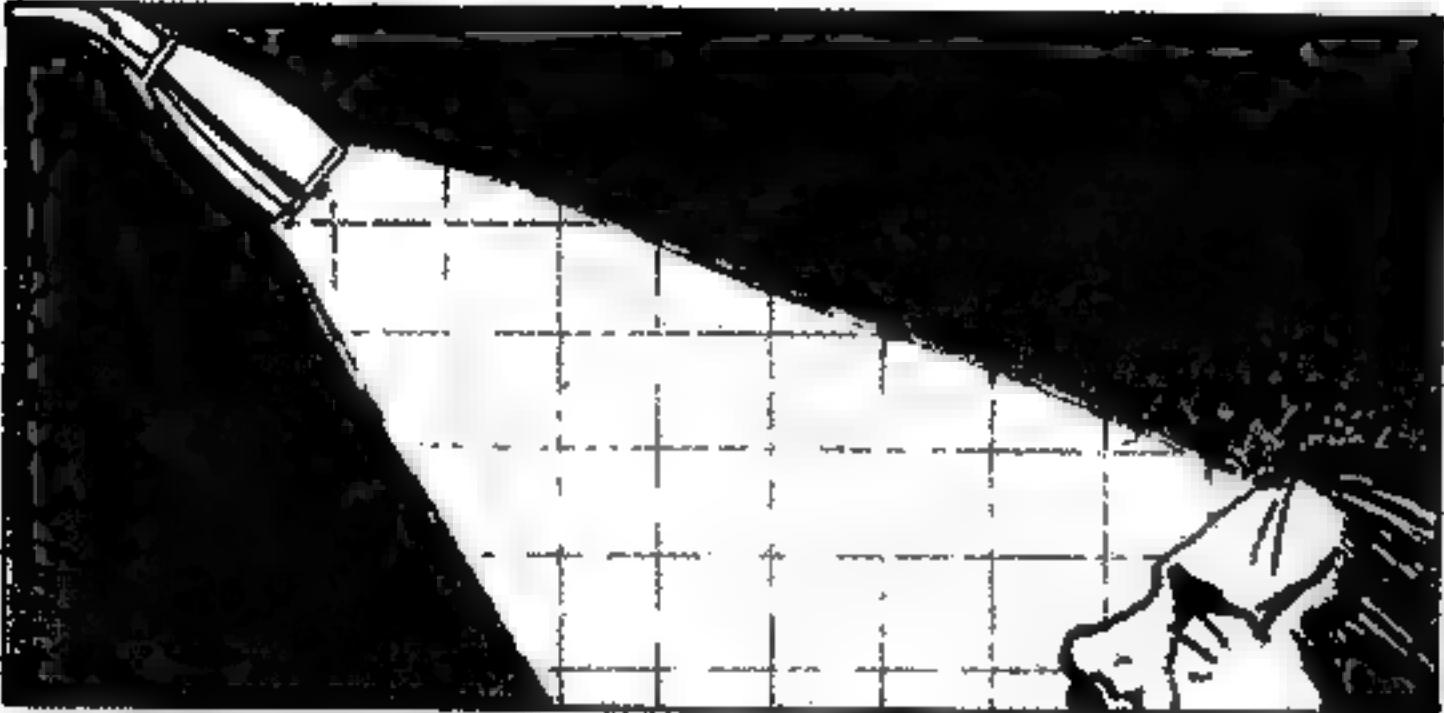
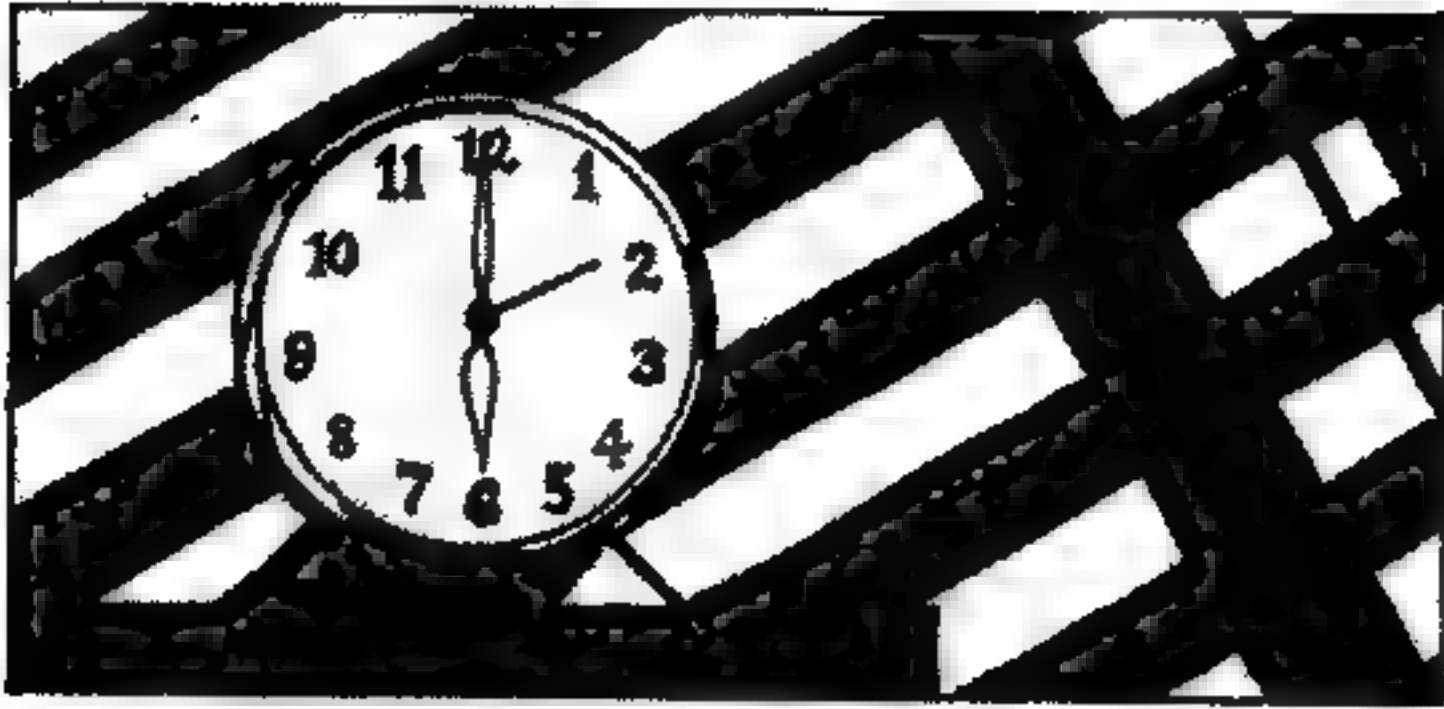
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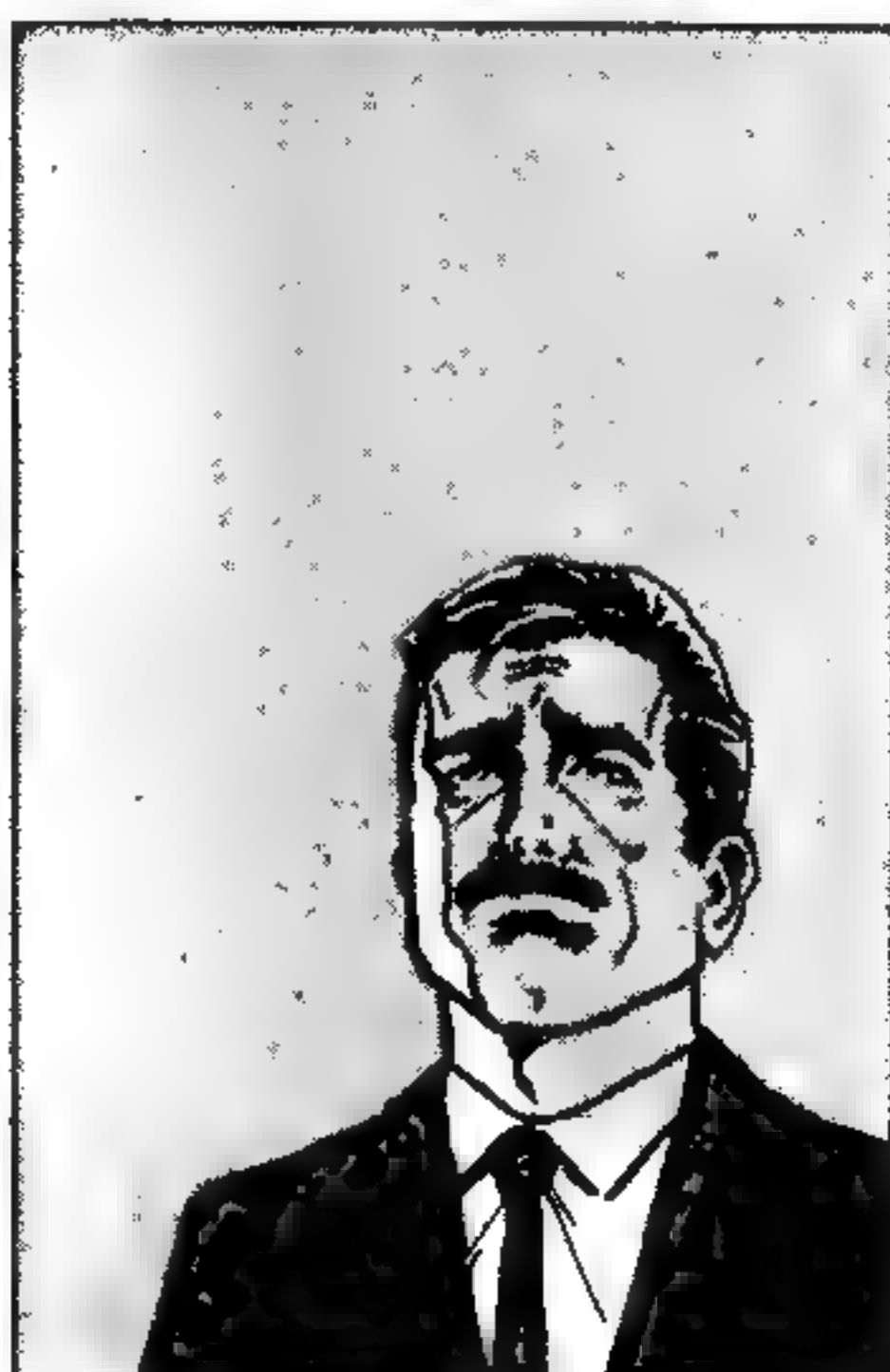
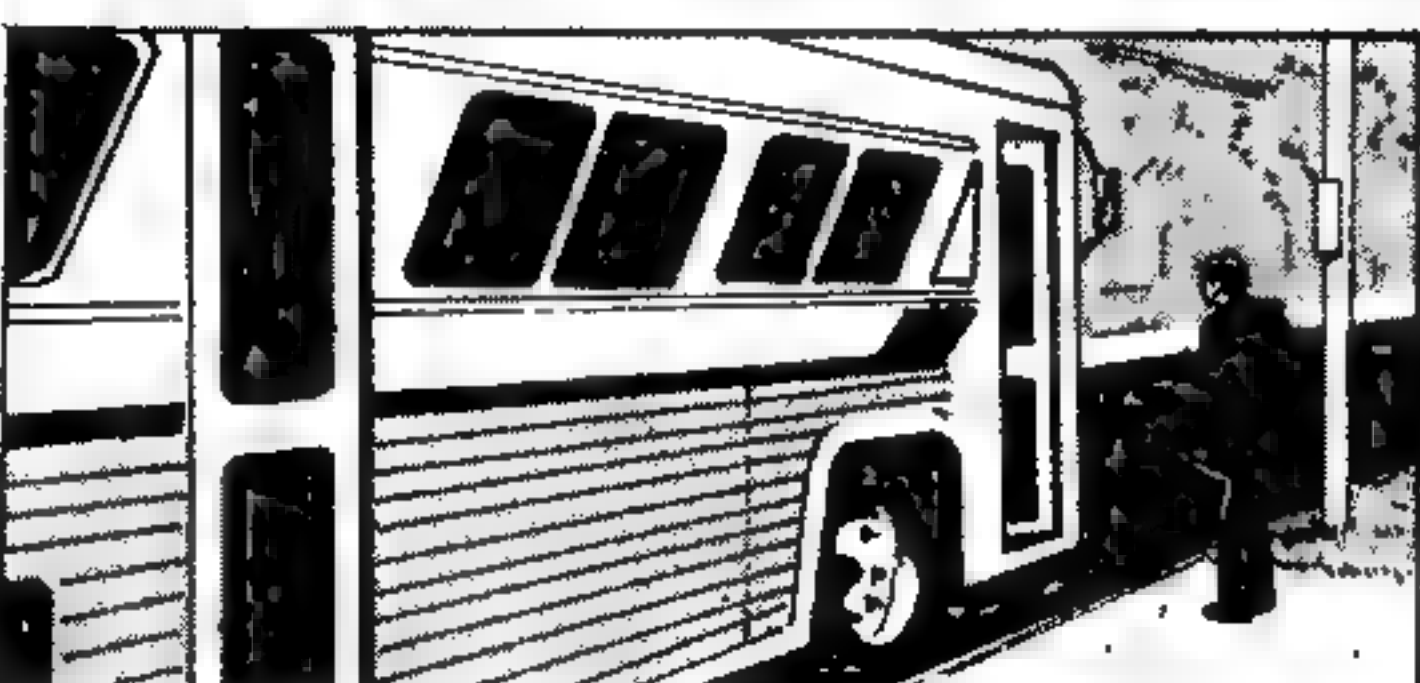
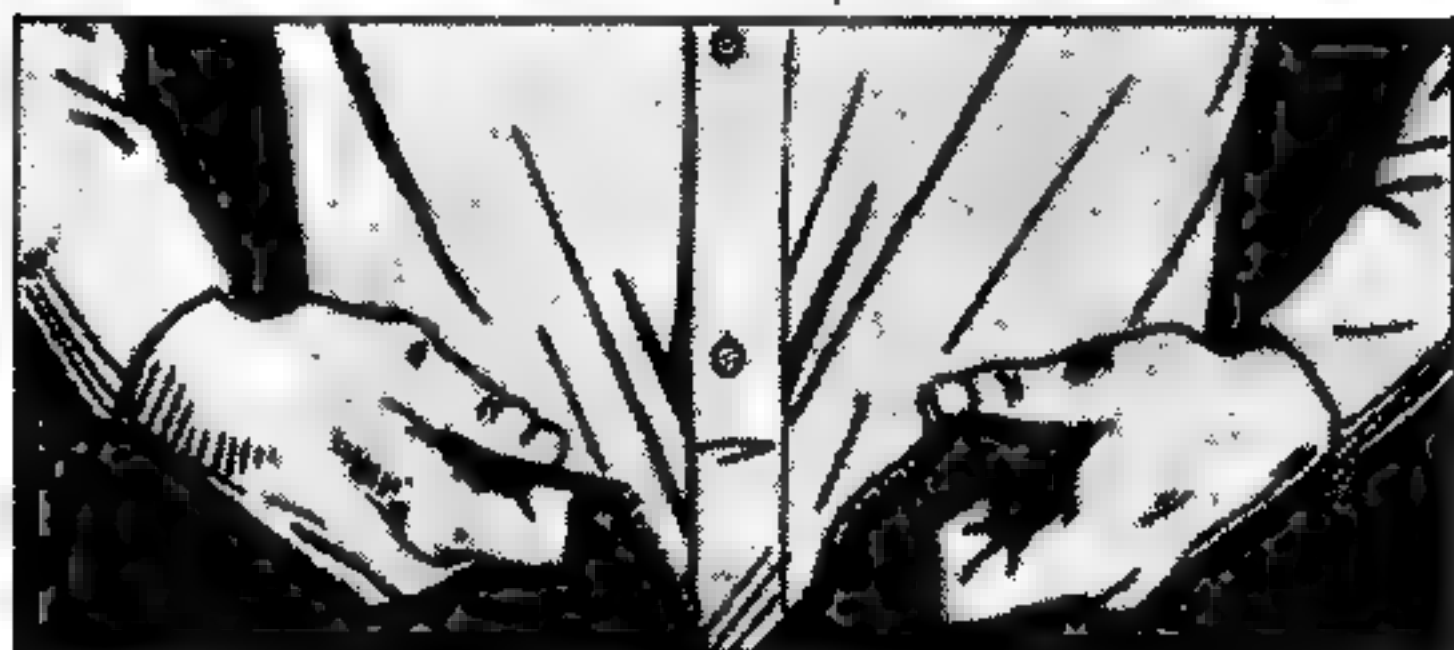
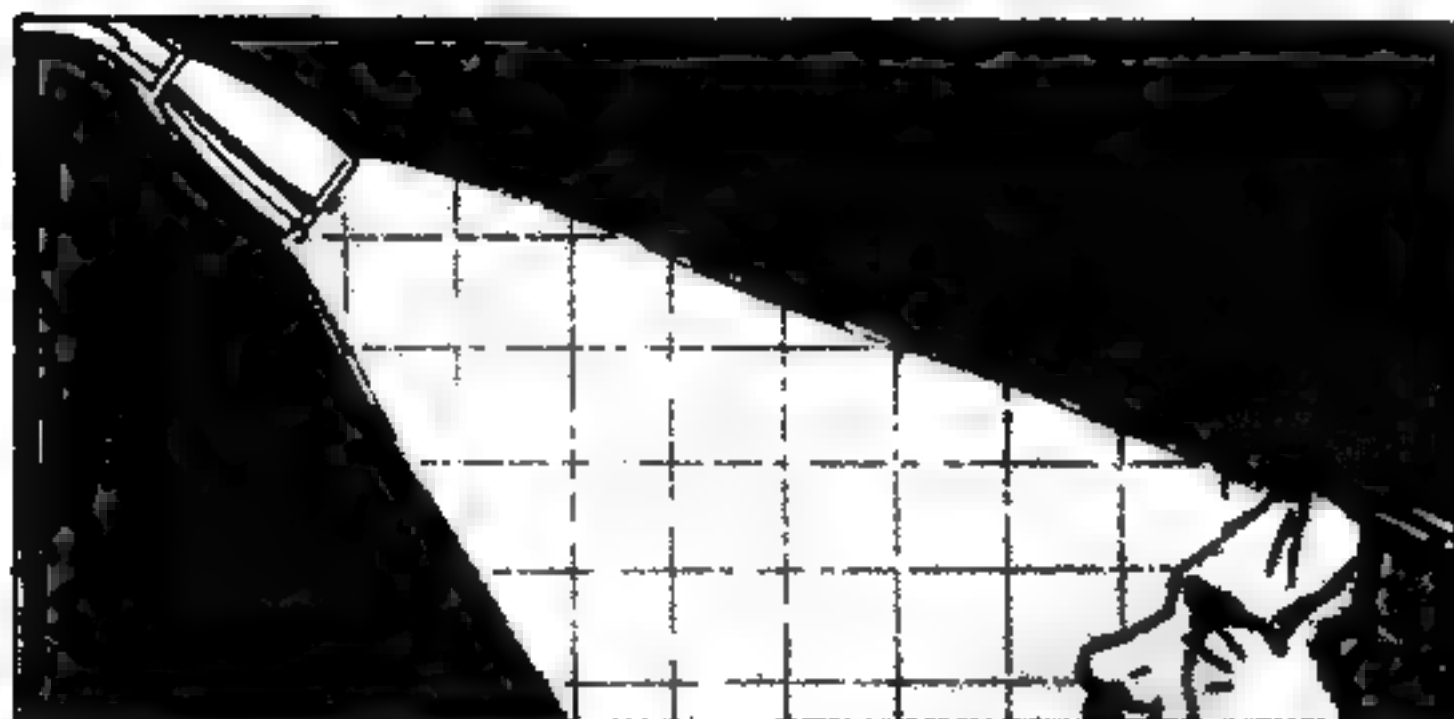
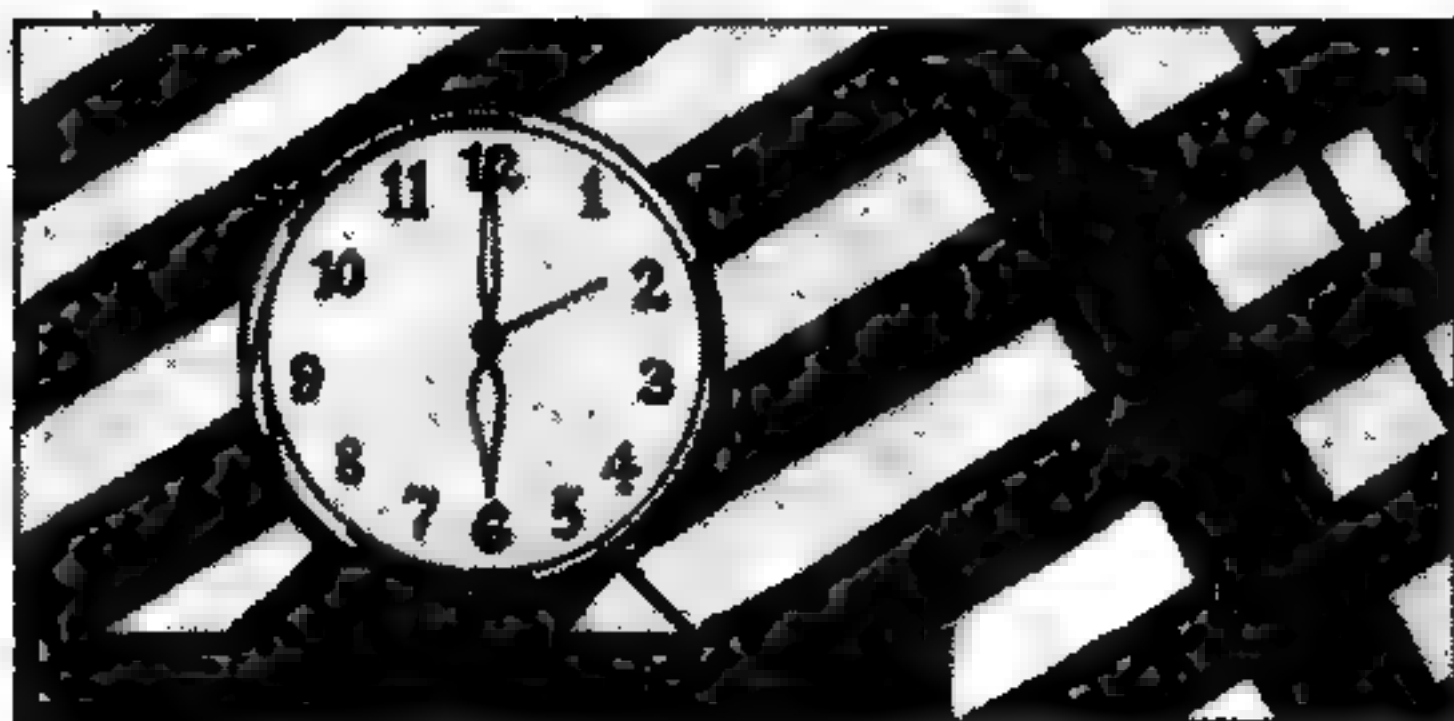
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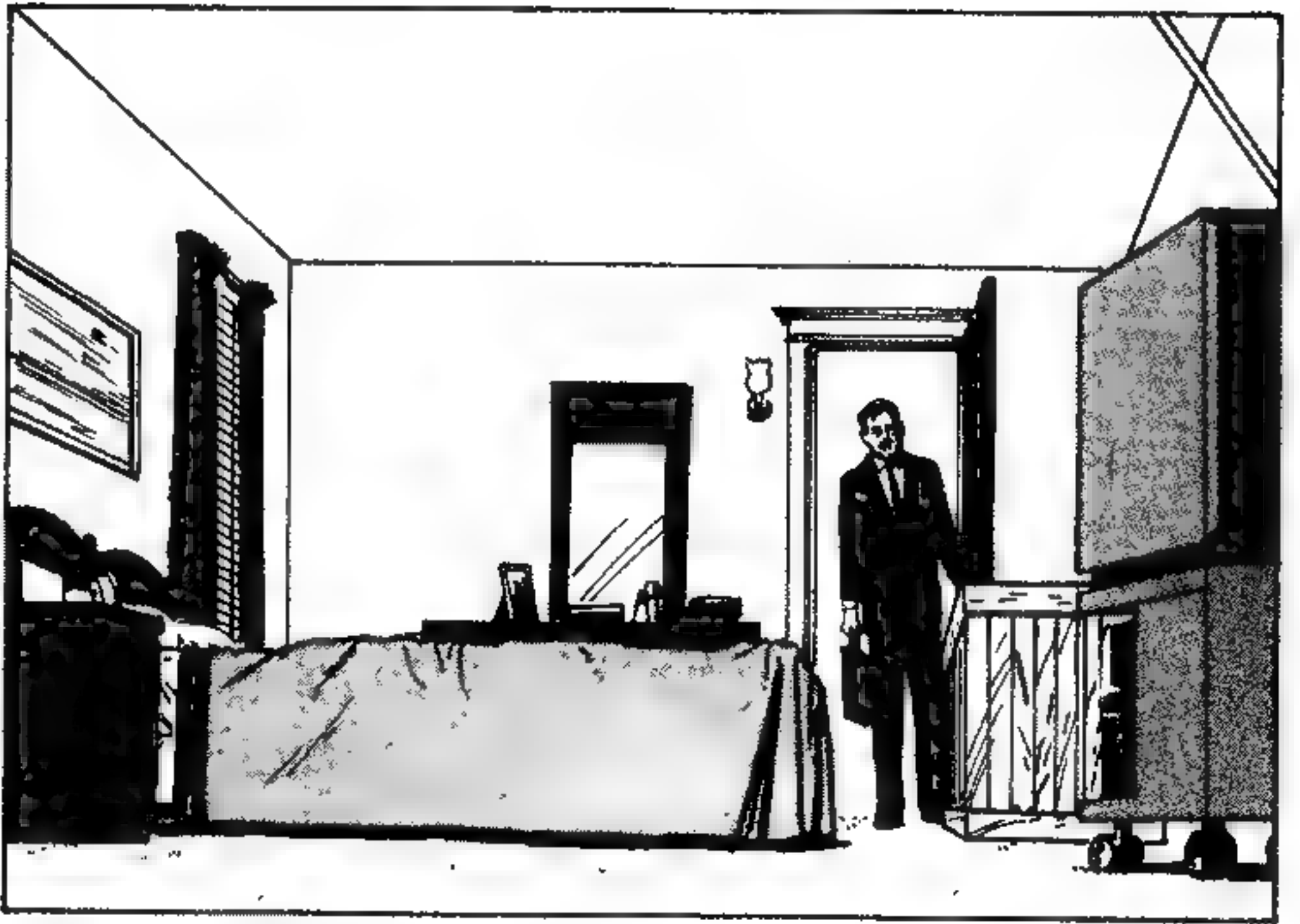
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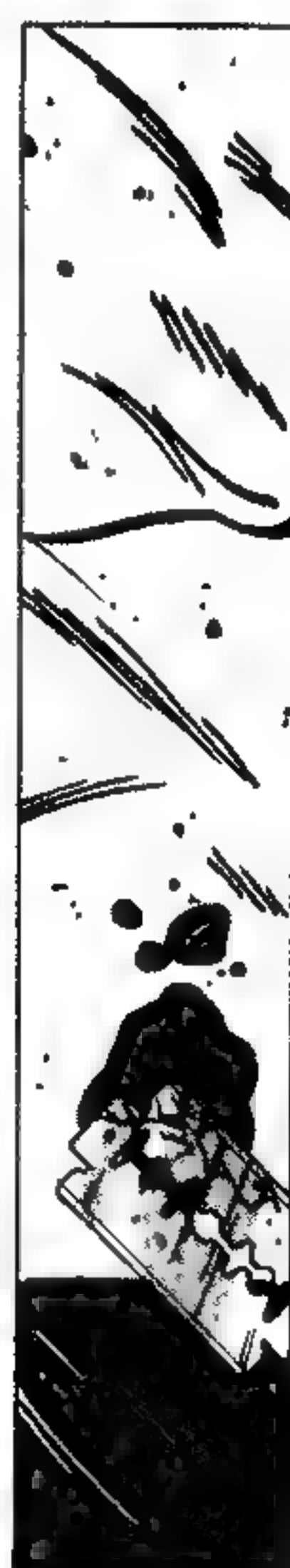
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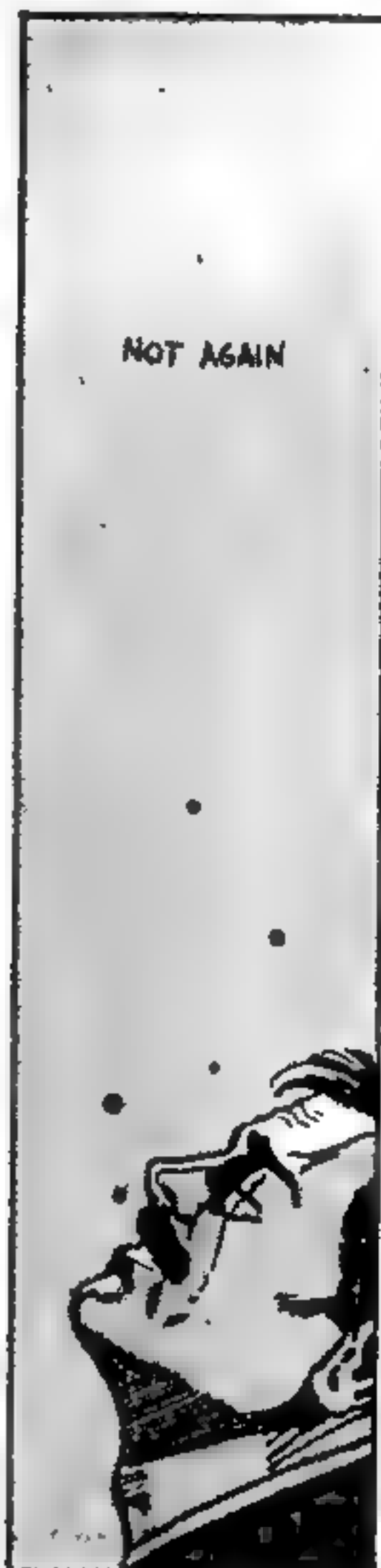
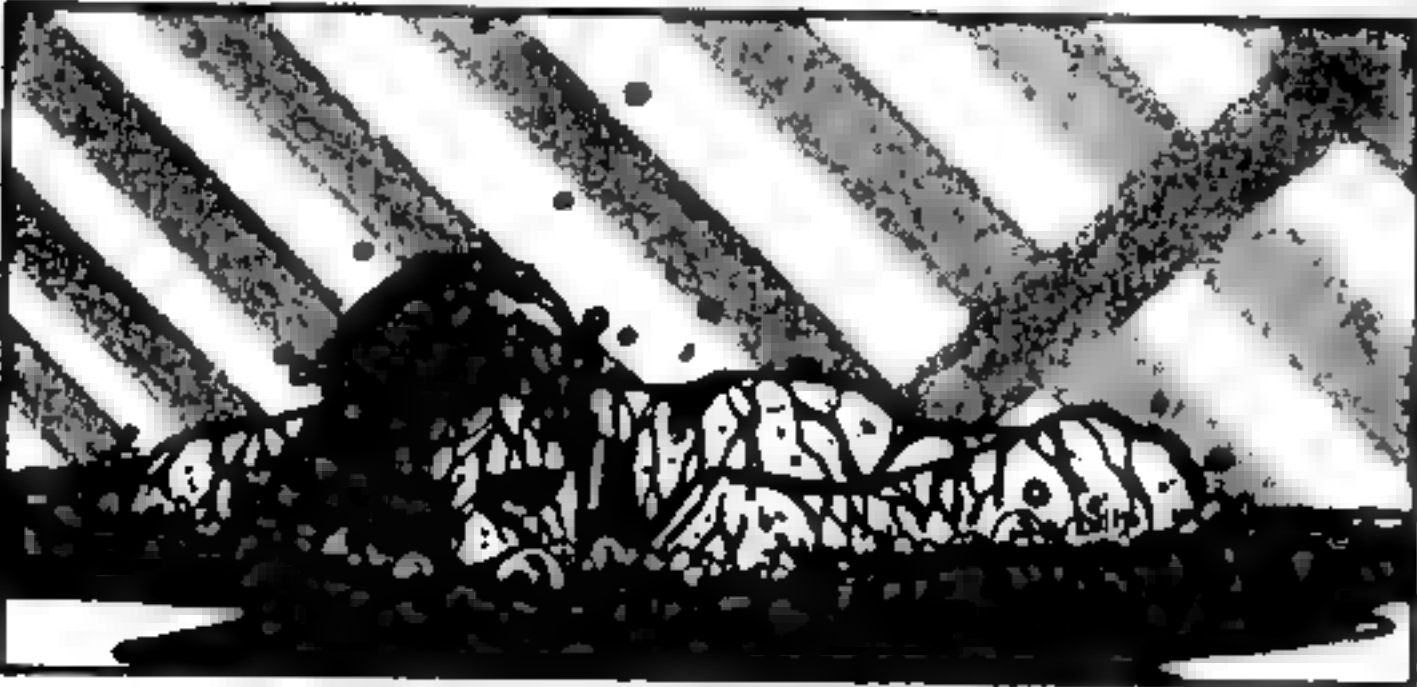
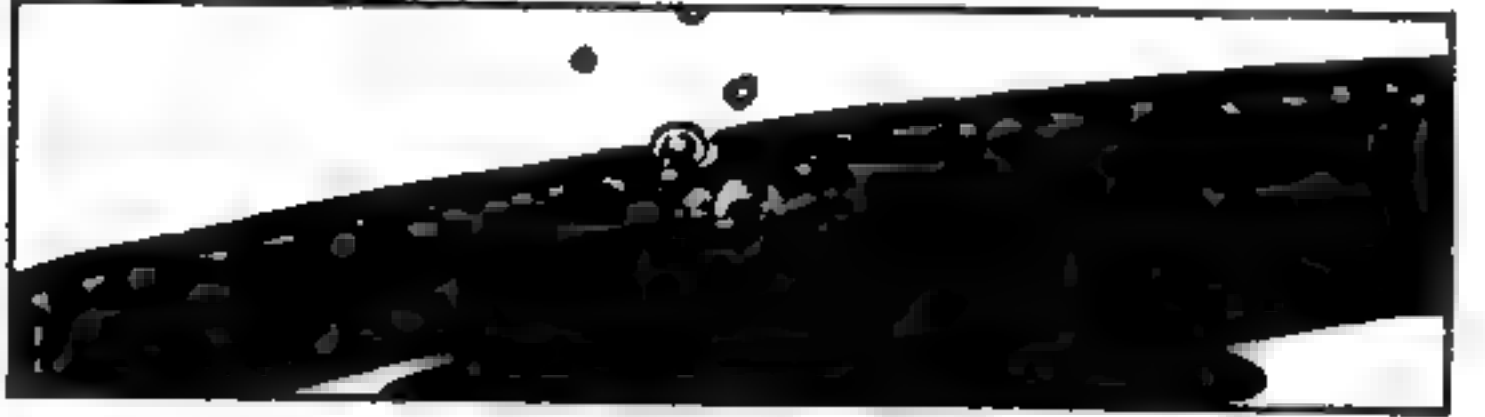
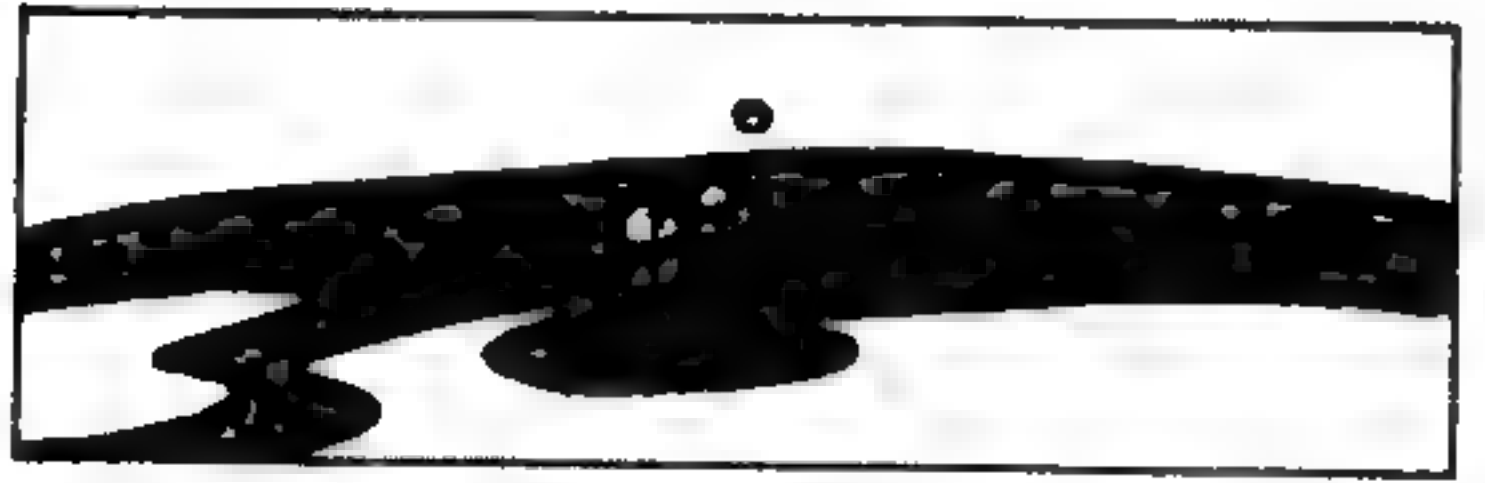


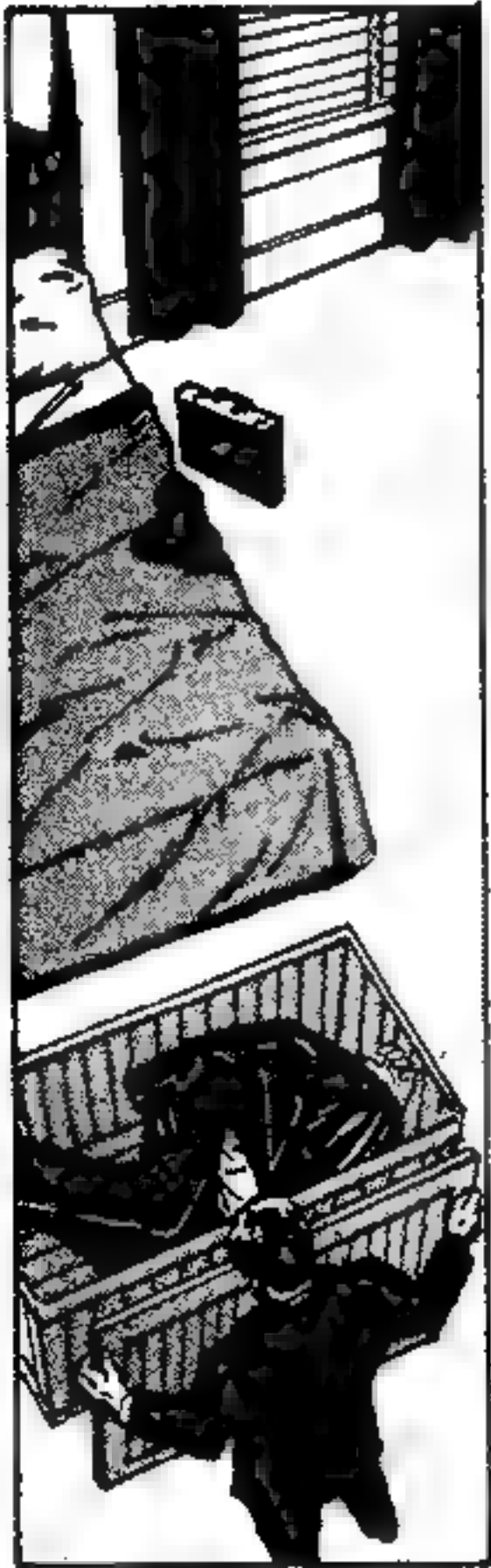


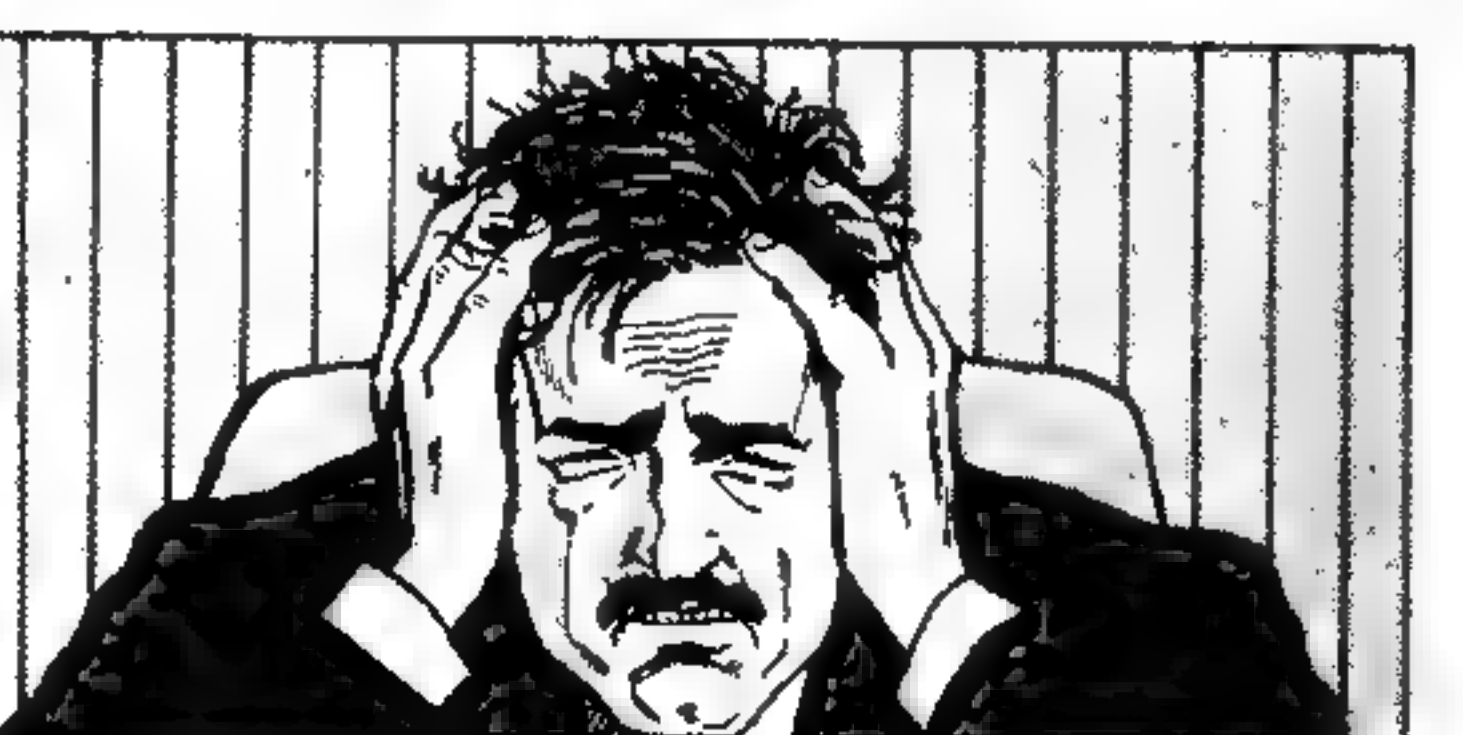
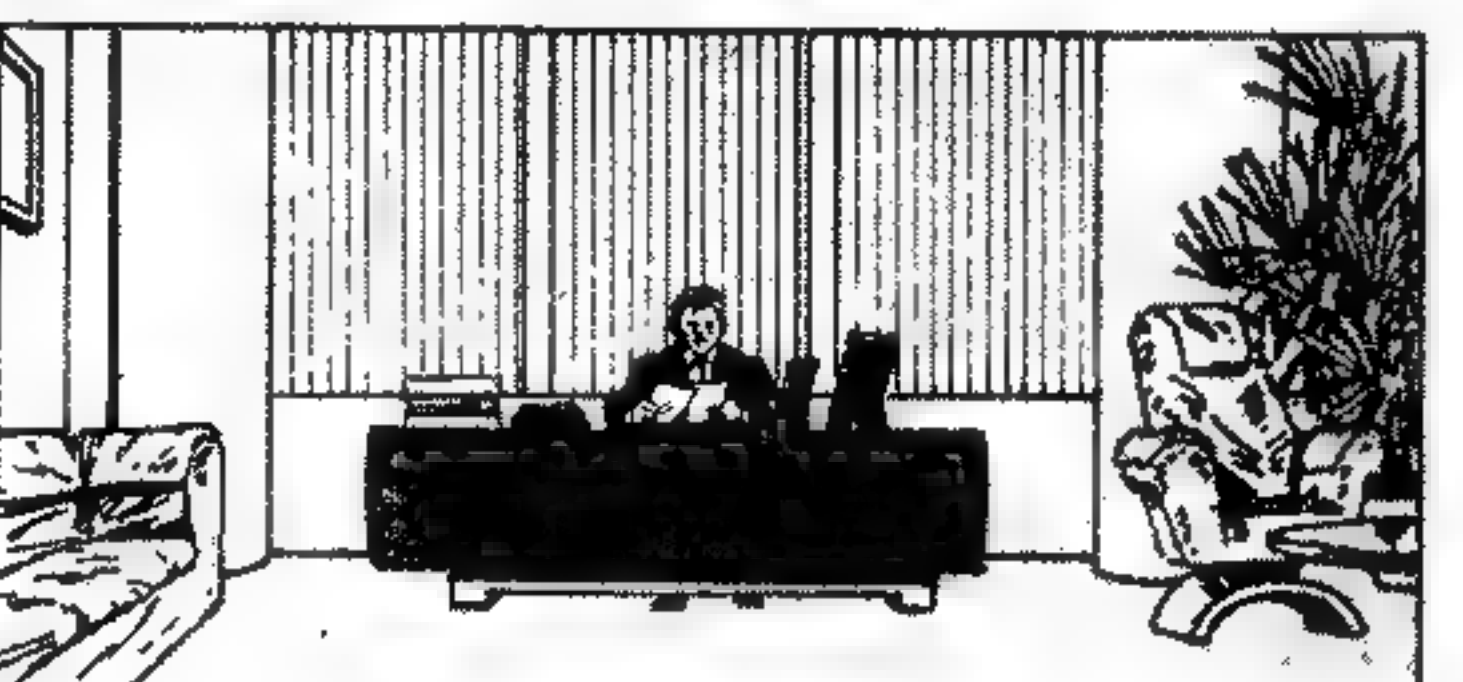
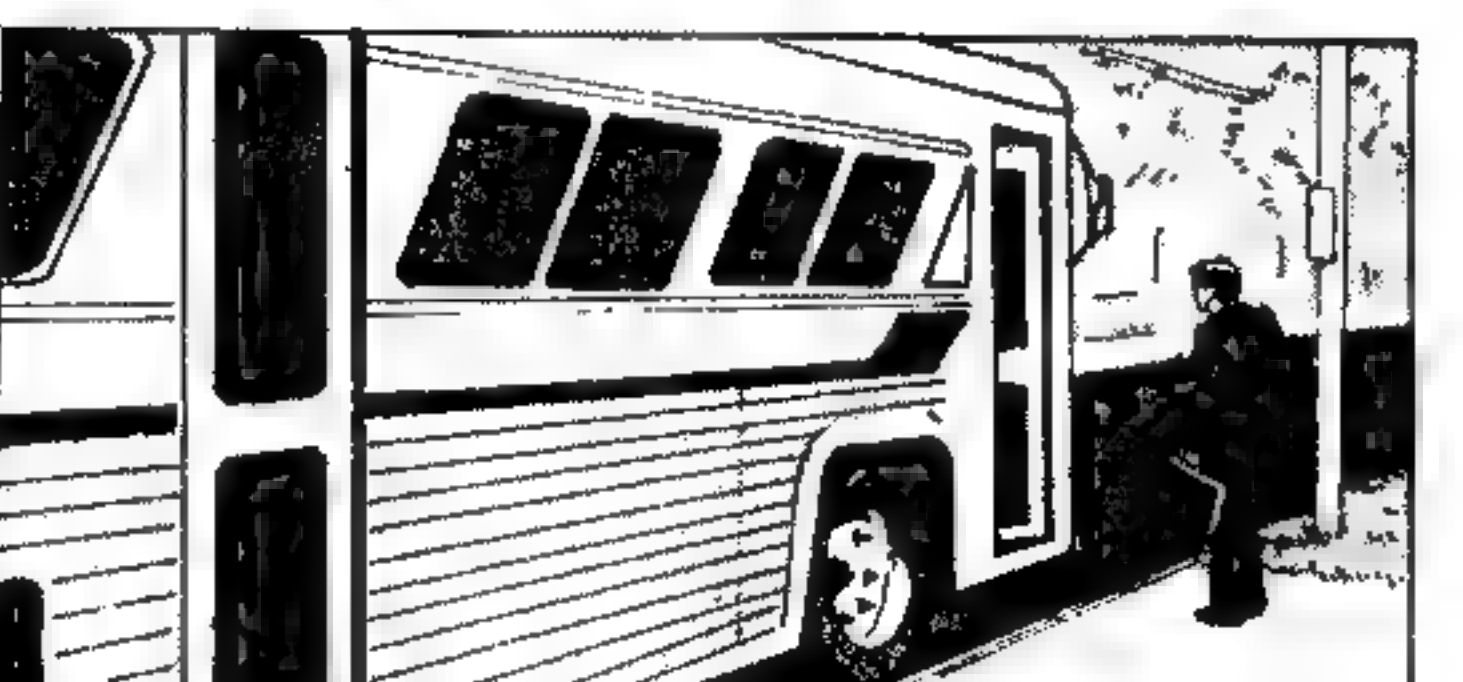
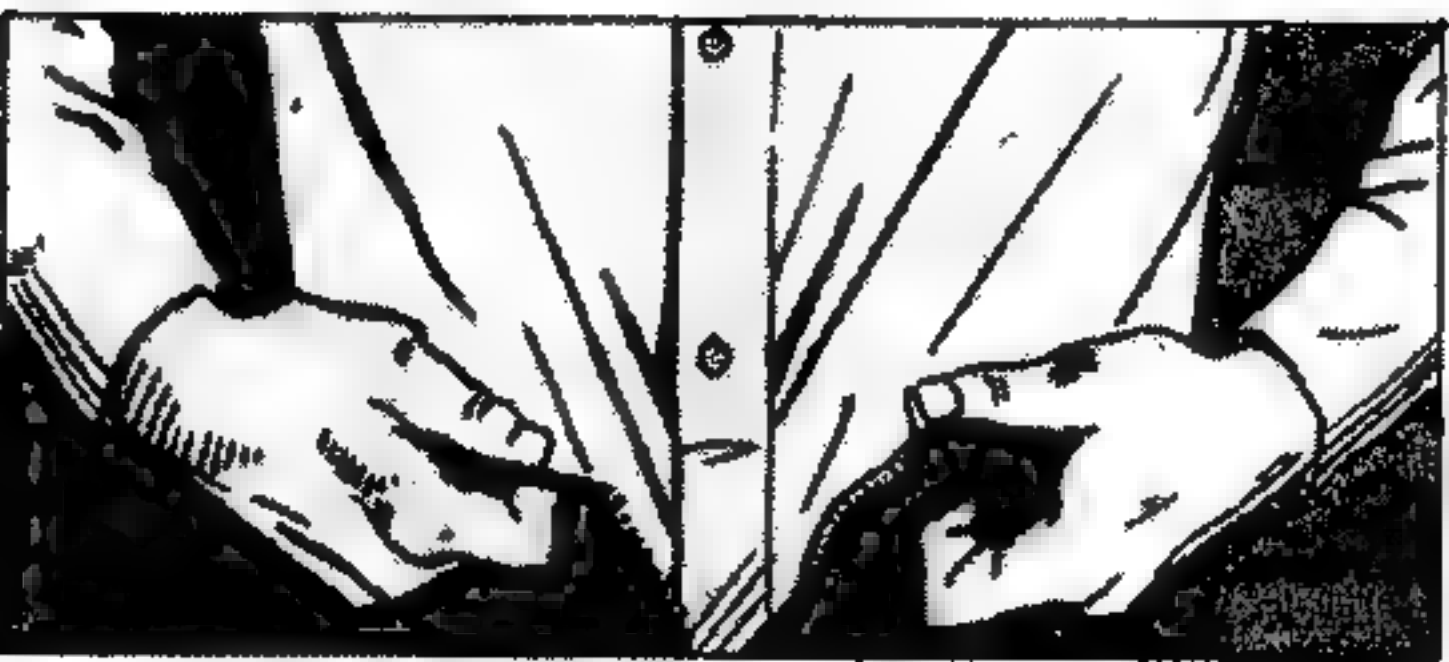
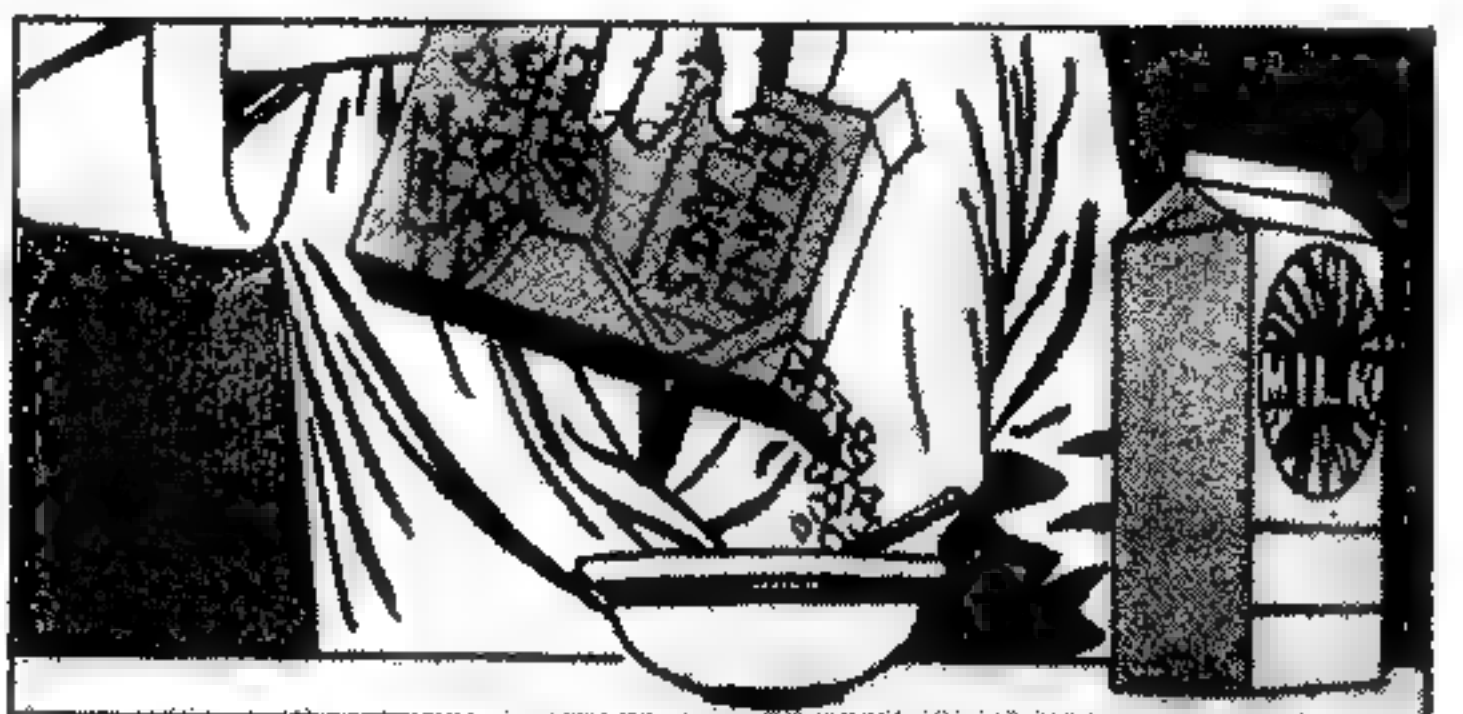
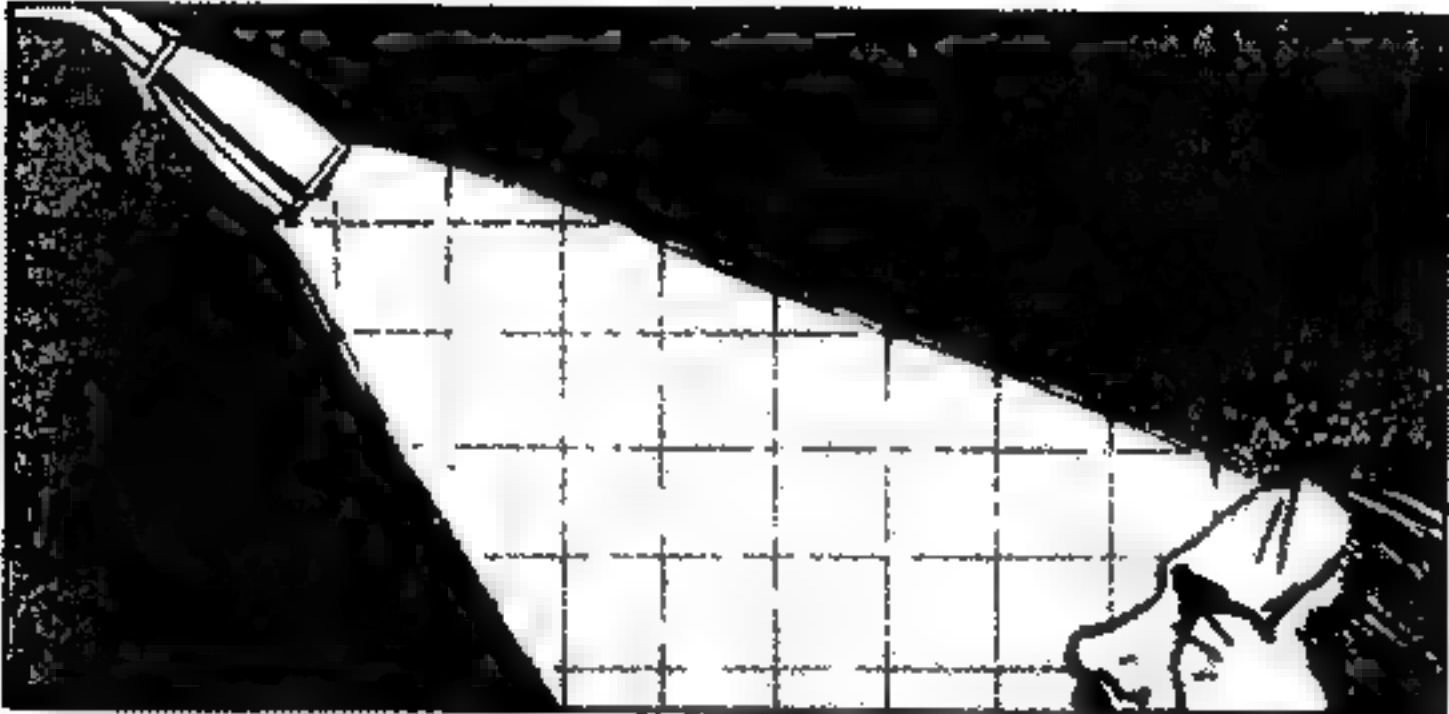
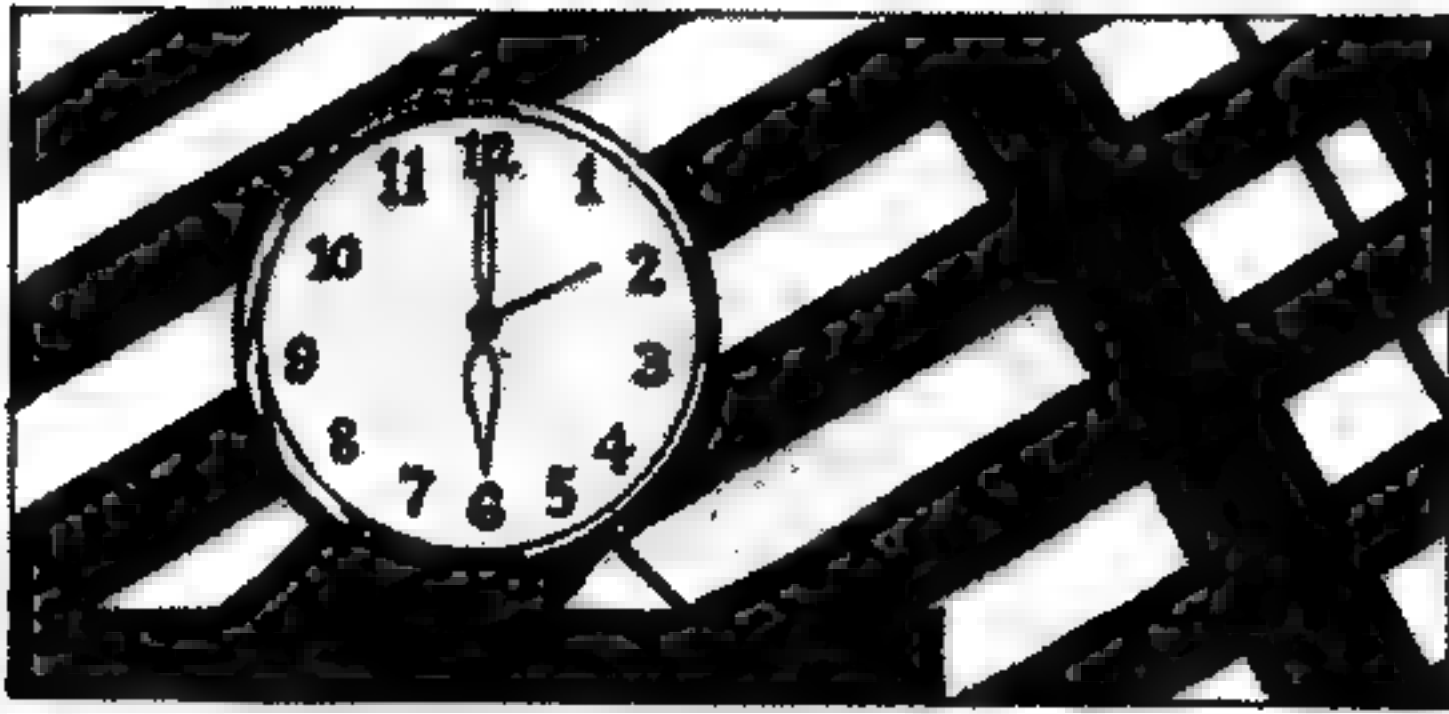














I WAS IN HELL. I COULDN'T MOVE.
I STILL CAN'T.



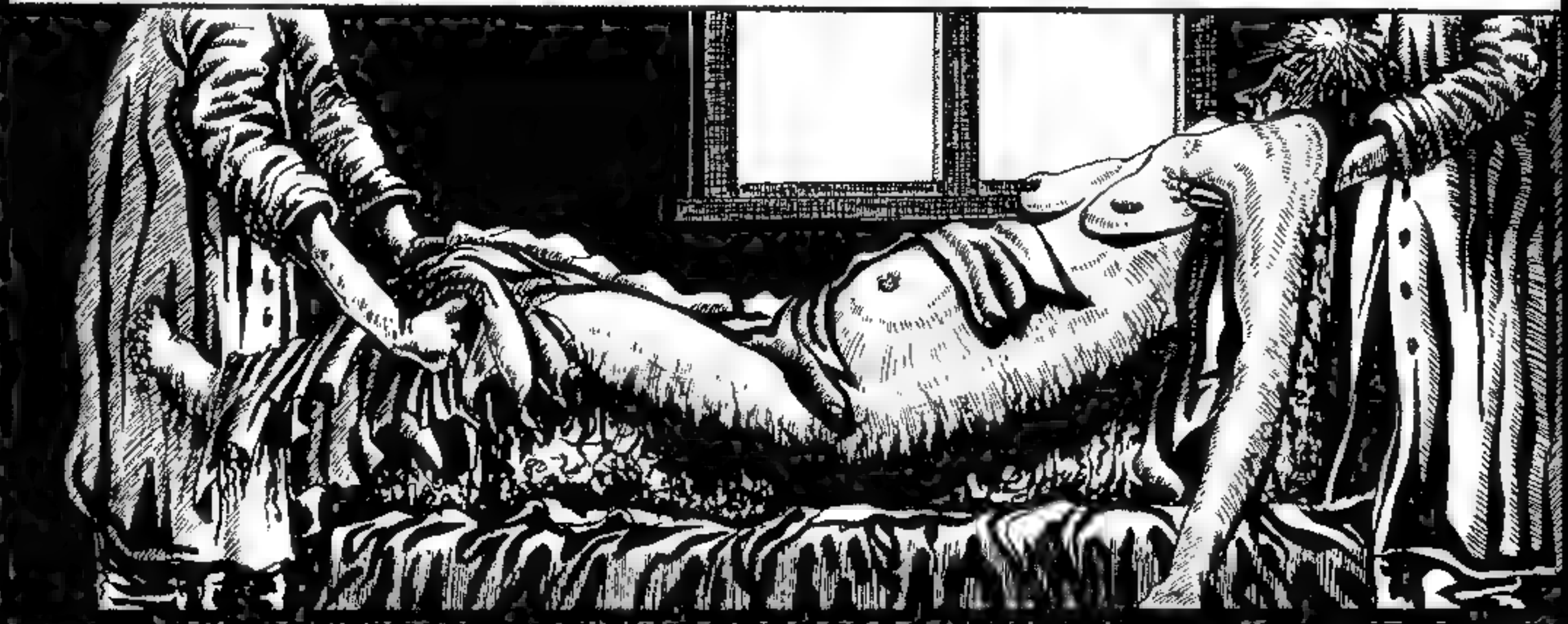
MAGGOTS AND WORMS WERE
EAT'N ME ALIVE.



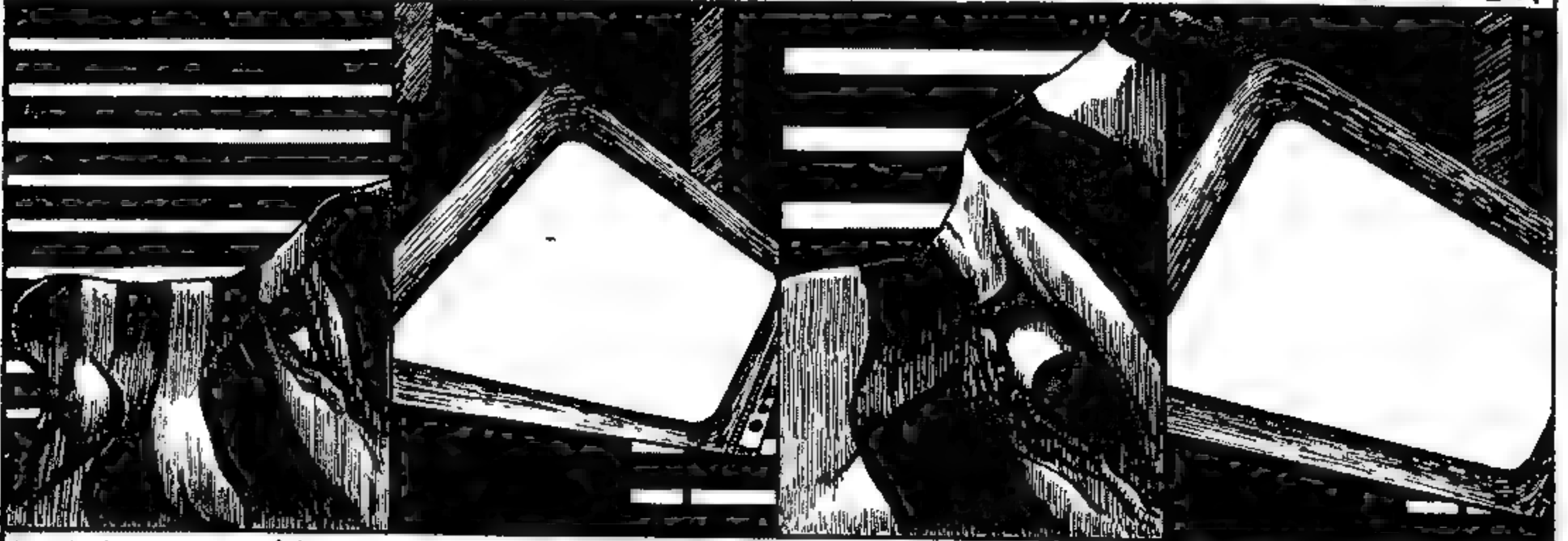
I REMEMBER SCREAM'N A LOT.



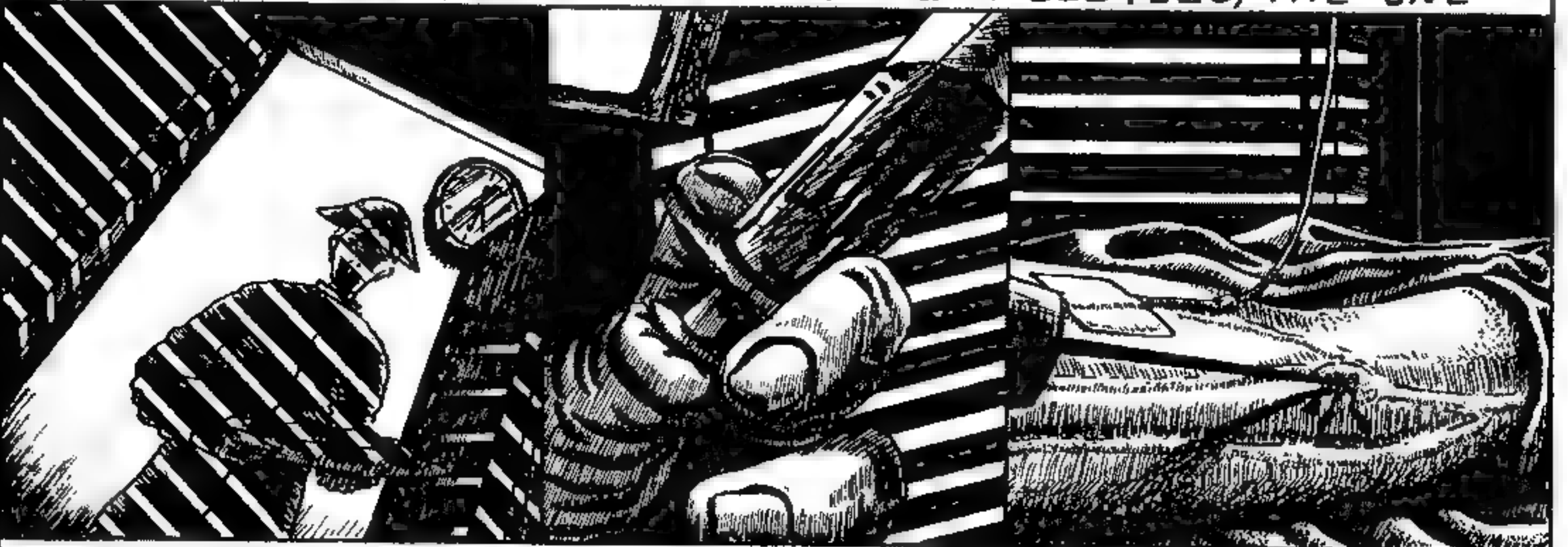
THEY FINALLY CAME AND GOT ME. I GUESS SOME ONE HEARD
ME SCREAM'N. THEY TOOK ME AWAY IN AN AMBULANCE.



SO, HERE I AM. THEY CLEANED ME UP, GAVE ME MEDICATION,
AND THE SHOTS KEEP ME IN DREAMLAND. T.V.'S' MUCH BETTER



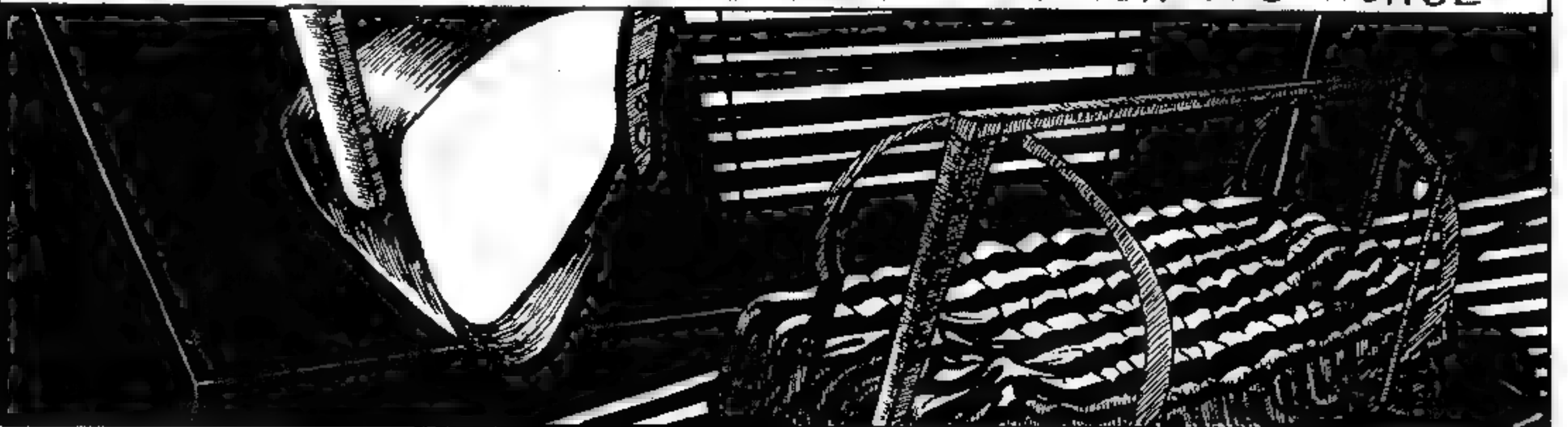
WHEN YOU'RE HIGH. NOW YOU TAKE THAT THERE "YELLOW SUB"
MOVIE. YOU KNOW, THE ONE WITH THEM BEETLES, THE ONE



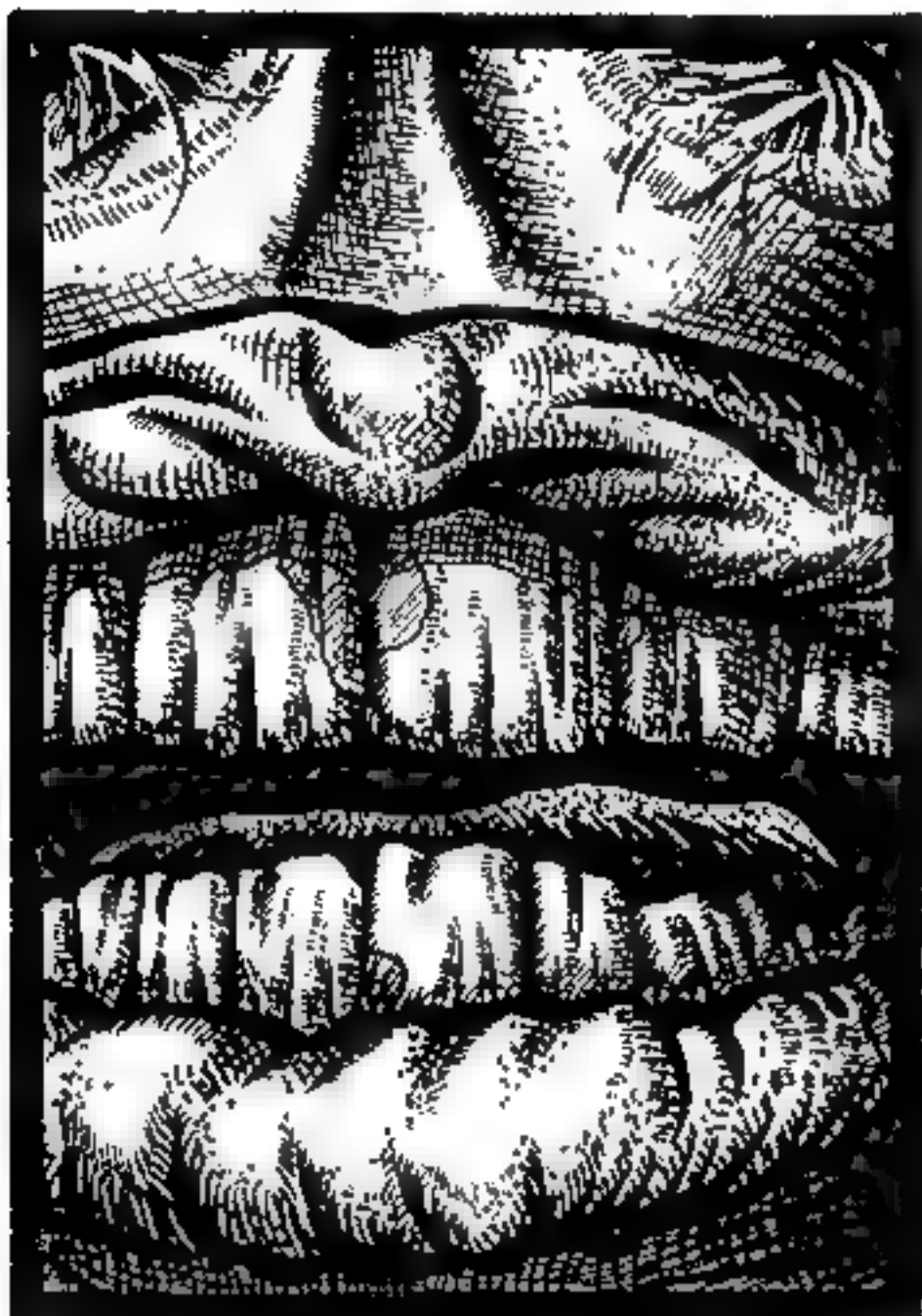
THAT'S LIKE A CARTOON, IT'S REALLY GREAT! LIKE I FEEL I
COULD GO RIGHT IN THERE AND KICK THE SHIT OUT OF THEM



BLUE MEANIES. I JUST LOVE THAT T.V.. I ASK THE NURSE



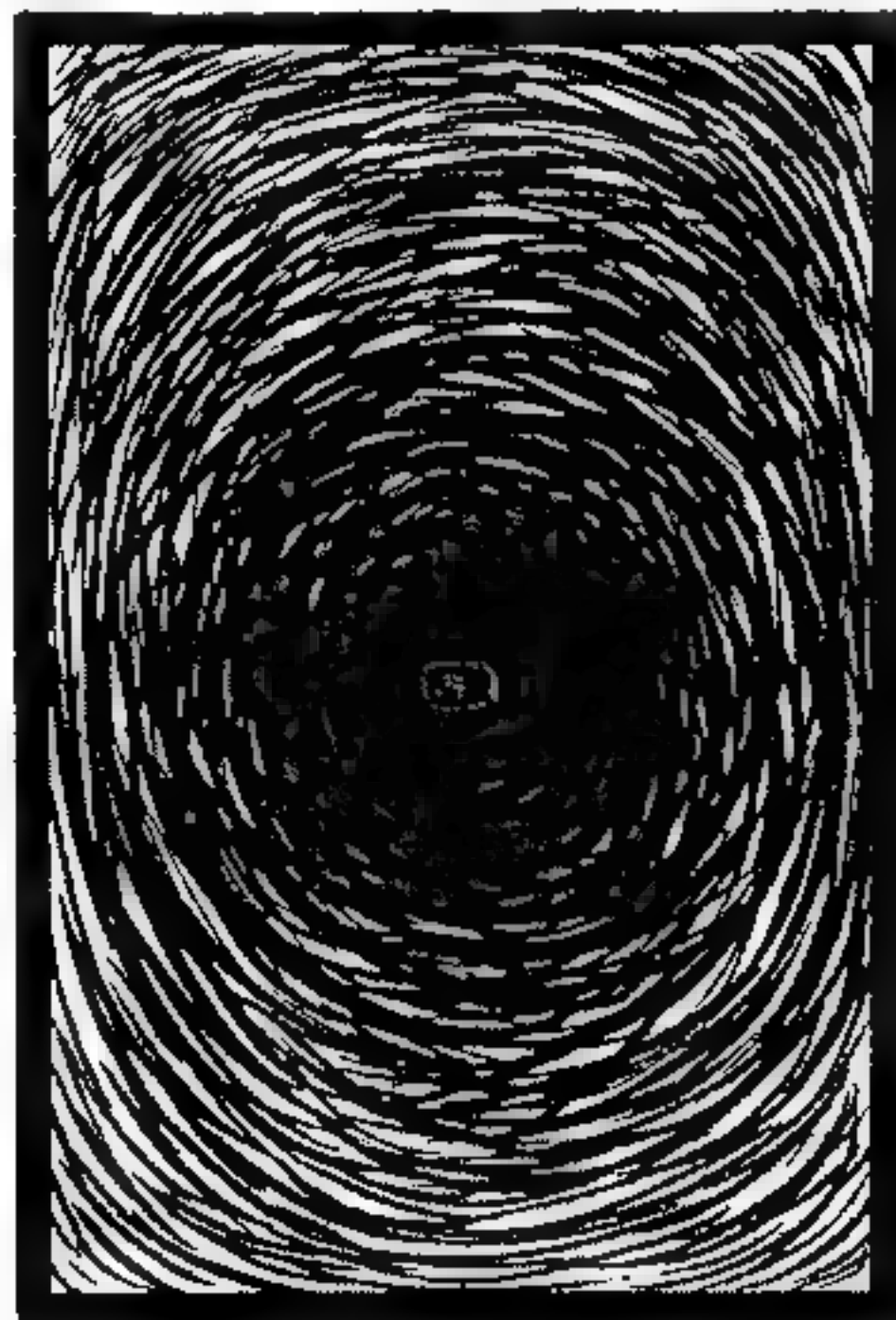
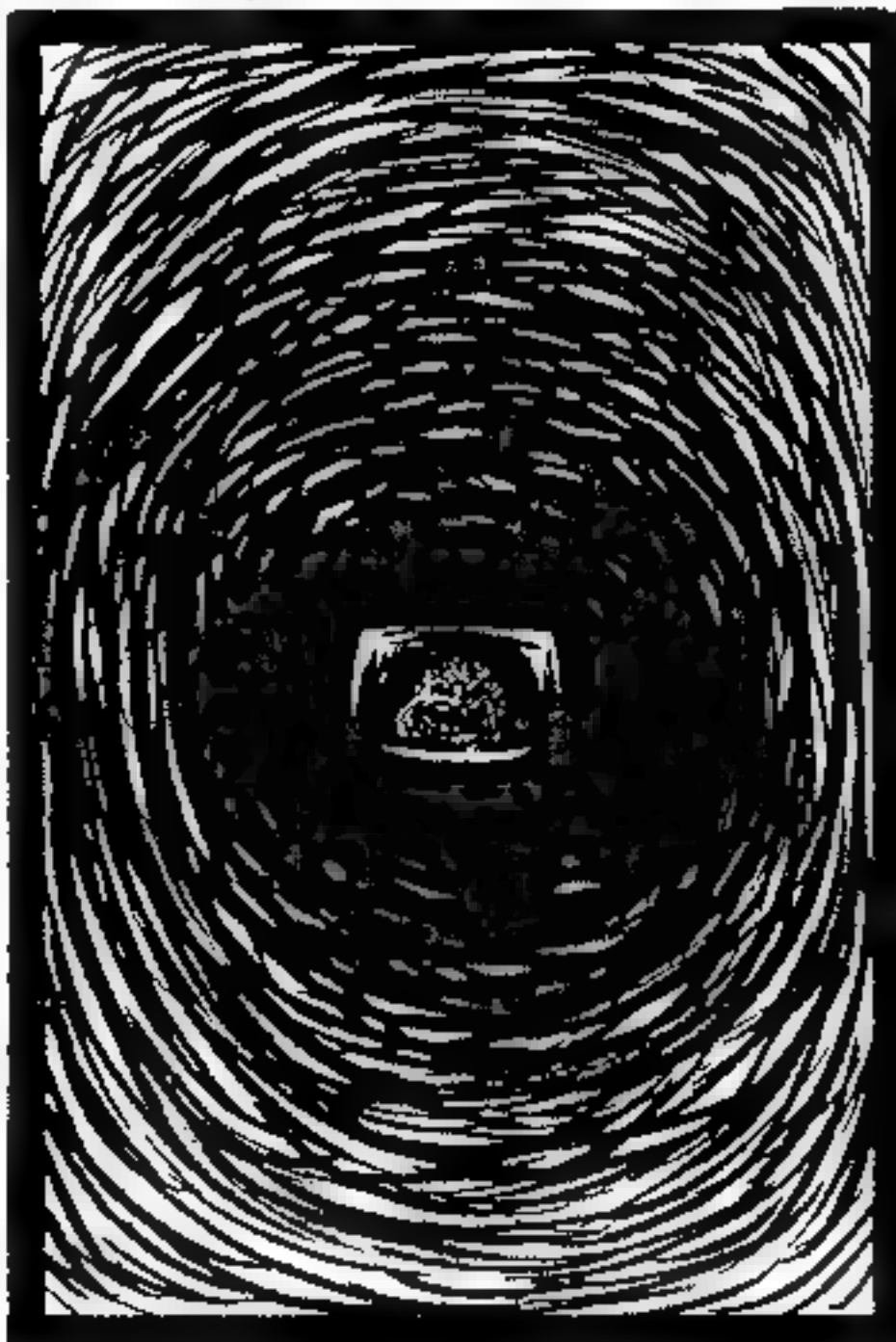
TO PUT THAT TAPE WITH THE "YELLOW SUBMARINE" ON ALL



THE TIME. I GET THE SHOT, RIGHT! WELL! I SORT'A DIS-



APPEAR INTO THE TUBE, RIGHT INTO BLUE MEANIE LAND.





YOU SEE THAT
GUY THERE
SNOOZIN',
WELL, THAT'S
ME,
I CLEARED OUT
THE BLUE
MEANIES
ALRIGHT. I
KICKED
A LITTLE ASS,
AND NOW I
GOT THE
PLACE TO MYSELF.



I HAVE N'T
MET THE
SUB YET,
BUT THERE'S
TIME. THAT'S
WHAT I'VE
GOT
PLENTY
OF.

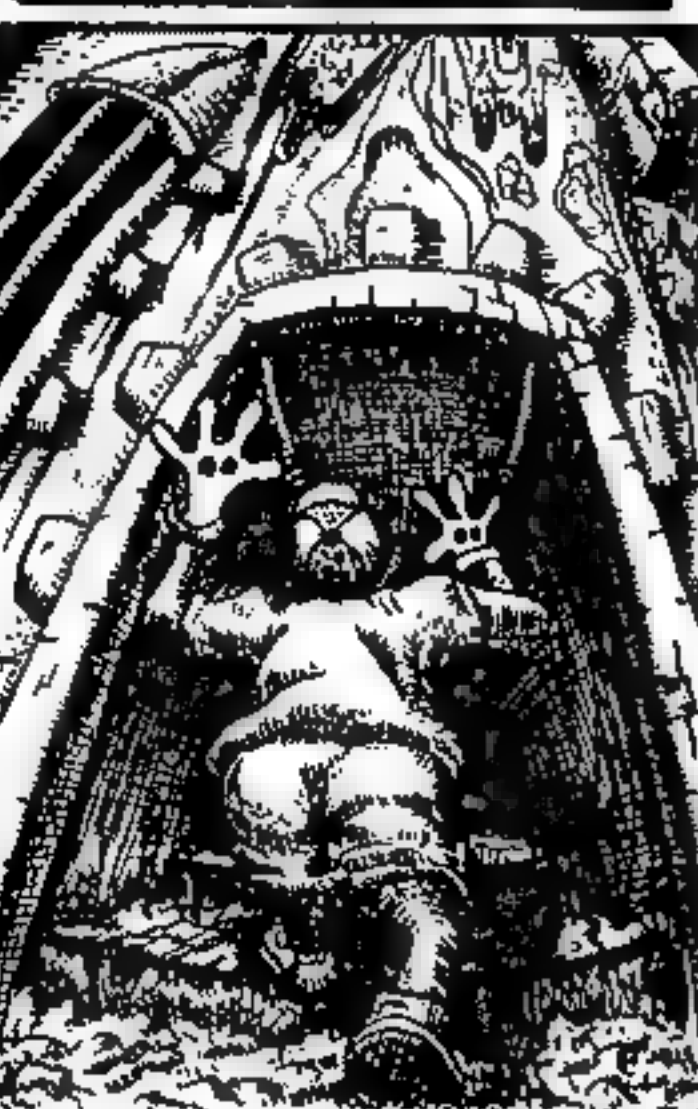
A.....
WHAT THE.
A.....
EXCUSE ME,



I'LL BE
RIGHT BACK!
WHAT THE HELL
IS THIS!?
**WHO
ARE
YOU!?**



WHOA!
CALM DOWN!
WHAT'S
THE
MATTER
WITH
YOU?





A A A A A A A A A A



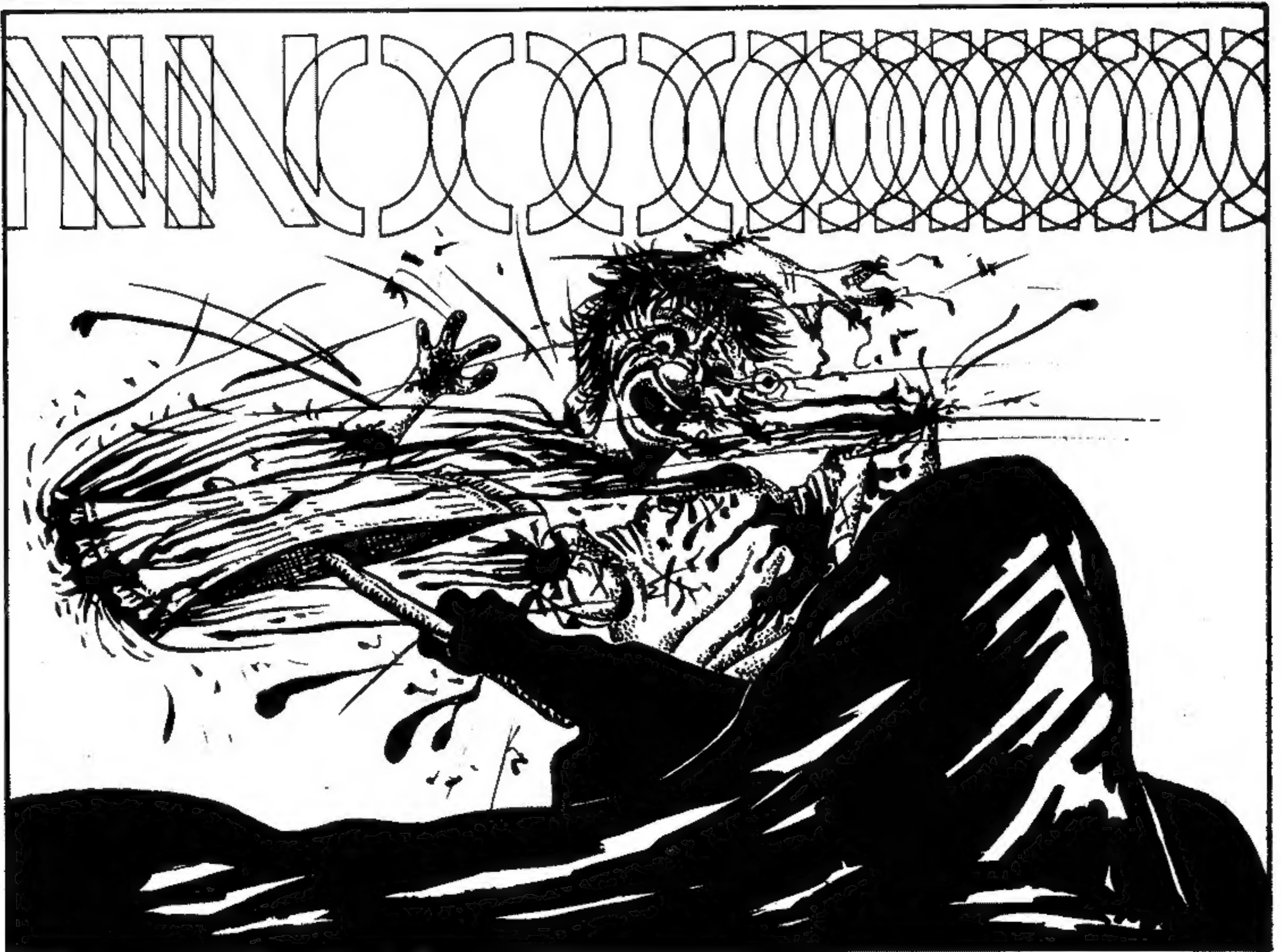
E E E E E E E E E E E E E E E E



A R A R A R A R A R A



E E E E E E E E E E E E E E E E



WHO AM I? !...
MY NAME IS JOHN...
AND I WANT YOU OUT OF
MY NOVICE!





WE . . .



ALL



LIVE . . .



IN



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